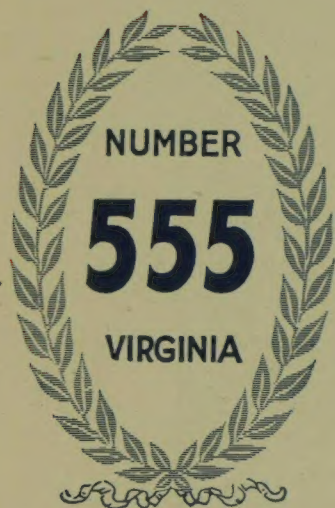


WEMBLEY—EMPIRE DAY AND THANKSGIVING DAY.

# THE ILLUSTRATED LONDON NEWS

1/

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"You say to yourself at once, not merely, 'Here is good golf,' but also 'Here is amusing golf,' and, in fact, Cruden Bay does combine these two

qualities in such a way as to make it ideal holiday golf. By that I mean that it is not too easy for the good golfer, let him be who he may, nor too severe for the bad one.

"The turf is as good as any I have ever seen—almost too good in fact, in that the ball sits up just asking to be hit, and so deludes the player into a belief that he has permanently improved with his brasse. He will have a rude awakening when he plays again on other links, but, meanwhile, this lovely, soft smooth turf makes him feel happier, and so love Cruden more than ever.

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4 " 2 " × 2 " 11 "	1	19	6	5 " 7 " × 3 " 2 "	2	19	6
5 " 3 " × 3 " 7 "	2	5	0	5 " 8 " × 3 " 5 "	3	5	0

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## for men of action

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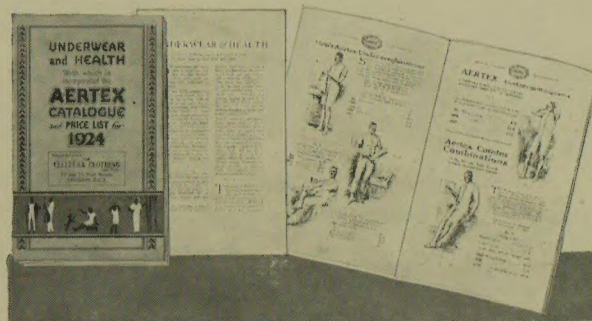
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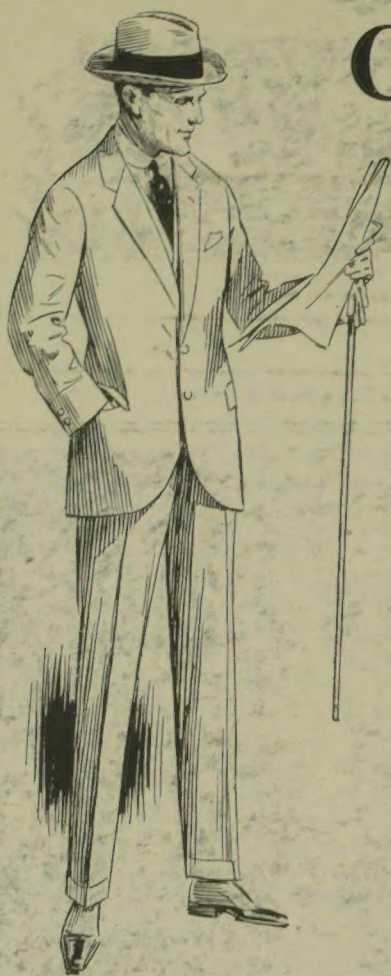
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MAY 31, 1924.

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TWO KINGS AND THEIR HEIRS IN ONE CARRIAGE: KING VICTOR AND KING GEORGE, WITH THE PRINCE OF PIEDMONT AND THE PRINCE OF WALES, DRIVING FROM VICTORIA ON THE ARRIVAL OF THE ITALIAN ROYAL GUESTS.

The King and Queen of Italy, with their only son, the Prince of Piedmont, and their second daughter, Princess Mafalda, arrived in London on May 26 for a State visit to the King and Queen, who greeted them at Victoria. Thence they drove to Buckingham Palace, the two Kings, with their respective heirs, being in the first carriage drawn by a team of richly caparisoned horses. King Victor and

his son wore the grey uniform of the Italian Army, while King George was in Field-Marshal's uniform, and the Prince of Wales in that of the Welsh Guards. Our illustration shows them passing under the welcoming banner of Westminster. The Prince of Wales had met the royal visitors at Dover and travelled to London with them. Further photographs of the visit appear on other pages.

PHOTOGRAPH BY CENTRAL PRESS.



# THE CITY'S WELCOME: ROYAL ITALY AT THE HISTORIC GUILDHALL.

PHOTOGRAPHS BY G.P.U. AND S. AND G.



IN THE LIBRARY: THE RECORDER READING THE CITY'S ADDRESS OF WELCOME TO THE KING AND QUEEN OF ITALY.



IN THE BANQUETING HALL: THE LORD MAYOR WITH THE KING OF ITALY ON HIS RIGHT AND THE QUEEN OF ITALY ON HIS LEFT—AND OTHER ROYAL GUESTS.

Following old custom and with historic civic pageantry, the Lord Mayor and Corporation of the City of London entertained our royal visitors, the King and Queen of Italy, at the Guildhall on May 27, when an address of welcome was read and presented and luncheon was served. In the course of his reply, King Victor said: "It is the earnest desire of my country to proceed united with the noble British nation along the paths of progress and of civilisation." In the first photograph the King of Italy is seen sitting on the right-hand side of the Lord Mayor, and the Queen of Italy is seated on his Lordship's left hand. On the left of her

Majesty is standing Mr. Ramsay Macdonald. Seen seated on the right side of the photograph are (reading from the back), the Lady Mayoress, the Prince of Piedmont, Princess Mafalda, the Prince of Wales, the Duchess of York, the Duke of York, Prince Henry, and the Duke of Connaught. In the second are seen (from left to right) Prince Arthur of Connaught, Princess Arthur of Connaught, the Duke of York, Princess Mafalda, the Prince of Wales, the Lady Mayoress, the King of Italy, the Lord Mayor, the Queen of Italy, the Prince of Piedmont, the Duchess of York, and Prince Henry.



# THE ITALIAN ROYAL VISIT: THE GUESTS AND THEIR HOSTS.

PHOTOGRAPHS BY SPORT AND GENERAL, G.P.U. AND I.B.



THE TWO QUEENS: THEIR MAJESTIES QUEEN ELENA AND QUEEN MARY, DRIVING FROM VICTORIA TO BUCKINGHAM PALACE.



THE TWO KINGS: THEIR MAJESTIES KING VICTOR AND KING GEORGE IN THE STATE CARRIAGE ENTERING BUCKINGHAM PALACE.



ITALIAN PRINCESS AND BRITISH PRINCE: PRINCESS MAFALDA WITH PRINCE HENRY (IN 10TH HUSSARS UNIFORM) DRIVING TO THE PALACE.



THE TWO HEIRS-APPARENT: THE PRINCE OF PIEDMONT (RIGHT) AND THE PRINCE OF WALES (IN THE UNIFORM OF THE WELSH GUARDS).

London gave a very enthusiastic welcome to the Italian royal guests as they drove, with their royal hosts, from Victoria to Buckingham Palace after their arrival on May 26. King Victor and King George rode in one carriage, faced by their respective heirs, the Prince of Piedmont and the Prince of Wales, as shown in a photograph on another page, while the other carriage contained Queen Elena and Queen Mary (whose birthday it was), Princess Mafalda, and Prince Henry. We may recall that it is just a year ago, in May of last year, that King George and Queen Mary were the guests of King Victor and Queen Elena

in Rome, so that the latter, in coming to London, were making a return visit. Besides the Prince of Piedmont, their only son, and Princess Mafalda, their second daughter, the King and Queen of Italy have three other daughters. The eldest, Princess Yolanda, who married Count Calvi di Bergolo in April 1923, was in London last year. The other two are Princess Giovanna, born in 1907, and Princess Maria, born on December 26, 1914. Last year Princesses Mafalda and Giovanna were seriously ill with fever, and were ably nursed back to health by their mother.





By G. K. CHESTERTON.

A GOOD many people seem to be writing about Proportional Representation; I hasten with headlong eagerness to add that I have no intention of writing about it. I do not mean that I am opposed to it; I am in favour of anything that offers a faint hope of making representative institutions represent somebody or something. But it is a little like the theory of credit called the Douglas Scheme, which certain Guild Socialists used to propound as a universal solution. It may have been a solution of something, but, if anybody tells me that nothing is wrong with our economic ethics except an error in book-keeping, I am sure *he* is wrong anyhow. And so, if anybody tells me that what is wrong with Parliament is the mistaken machinery of election, I am sure he is wrong—or rather, perhaps, I am sure he is not right. What is wrong with Parliament is corruption and cowardice and the failure to punish powerful people for selling titles or taking tips. But, as I say, this article has nothing to do with P.R.; it is utterly unconnected with any such subject, and certainly with any side in any such controversy. Only, having seen in large letters everywhere for the last week or so the words Proportional Representation, I have resolved to write about something totally different, which is Proportion. The phrase caught my eye in this connection, because it is the only case in which we make a political use of the word; yet it should be the pivot of all our politics.

Perhaps the fundamental controversy of our time, so fundamental that most of the controversialists cannot get down to it, is a controversy between two ideas which may be called Progress and Proportion. The former appears in "Back to Methuselah," and most of the Utopias of Mr. Wells—and, indeed, most of the novels and newspaper articles that emerge out of the present, or rather recent, epoch of evolution. According to this, all time is a time of transition. We might say that eternity is a time of transition. Everything is everlastingly changing, even if we conceive it as changing for the better. And most of the evolutionary progressives have conceived it as not only changing for the better, but as growing better and better in one special respect—as progressing in one particular direction. Things are always getting better because there is one very simple form of good. It can only be expressed by very simple and crude images, so simple that they beg the question. Eternity is an eternal sunrise of which the colour may continually change; but the sunrise must be growing better because the light is growing brighter and broader. But if any artist will try to make a *picture* of the sunrise, he will find that a sunrise depends on proportion and not merely on light. If things are always growing better, they are never at their best. But the artist will certainly seize one moment when the sunrise is at its best. He will fix the fading colour; he will freeze the crumbling clouds. He will call a halt to progress in the name of proportion, because at that moment it has that precise proportion which is the vision of beauty.

And so it is when the same sort of idealist is not an artist but a reformer. He may waste a great deal of time in getting the right colour, for making the right colour means mixing the right colour. But he has not any amount of time to waste because the colour is always improving. He may be, and generally is, a more revolutionary reformer than the mere evolutionary progressive. Indeed, it has been the custom to contrast the evolutionist with the revolutionist.

But, even if he has merely a revolutionary purpose of painting the town red, he is still an artist as well as a revolutionist, and will anxiously inquire "What red?" There is a good deal of difference in reds, for those who are sensitive to the philosophy of proportion. I am a Radical myself, and should be quite prepared in certain cases to welcome a red tie or even a red flag. But there are many Radical reds that have had too much for my taste of the purple of Tyre or the orange of Belfast. There is a sort of Liberalism which is simply Whiggism and the worship of a commercial oligarchy, which might very properly be called Venetian red. I do not like it at all. There is a sort of Hindu pacifism and broad-minded brotherliness we might describe as Indian red. I cannot stand it at any price. If the colour I must wear be England's cruel red, as it says in the beautiful Irish song, I think I can select an English red that is not so very cruel and is much more beautiful. But colour is all a matter of proportion, and there is a right proportion which can go no further; and it is no good bringing me a Brixton brick-red with

little vinegar in my salad. But I know what a salad is, and I know it is a mixture and not a progress. I do not look forward to an endless vista of salads growing more and more oily; a widening river of oil opening into the sea of the future; *après moi le déluge!* And when people tell me that a certain fad or fashion or modern movement "will go on," I wonder whether they mean, as they apparently do, that it will go on indefinitely; or whether they mean, as they ought to mean, that it will go on till it has found its place in a well-proportioned society. But that implies that there is such a thing as the ideal of a well-proportioned society; and that this ideal does not "go on." I cannot imagine, let us say, how the movement in favour of bobbed hair could go further, unless it became a movement in favour of bald heads. I cannot imagine how the fashion of powdering the nose could progress, unless it were towards a fashion of wearing false noses. But I can imagine that a sane spirit might sift society till it found the rare types who really look more beautiful with bobbed hair, or the rare and festive occasions when it is seemly and sensible to wear a pasteboard nose.



ITALY'S TRIBUTE TO THE BRITISH DEAD: KING VICTOR (WITH QUEEN ELENA STANDING BEHIND HIM) DEPOSITING A WREATH AT THE FOOT OF THE CENOTAPH.

On the morning after their arrival at Buckingham Palace, the King and Queen of Italy made it their first duty to visit the grave of the Unknown Warrior in Westminster Abbey and afterwards the Cenotaph. King Victor laid on each a wreath of laurel and English roses, twined with blue ribbon bearing the Crown of Italy and the royal monogram. At the Cenotaph the wreath was handed to him by the Italian Ambassador, the Marchese della Torretta. The Prince of Piedmont and Princess Mafalda were also present. As Queen Elena left her car on arriving at the Cenotaph, a woman hawker ran out from the crowd and threw at her feet a crown made of ribbon in the Italian colours.

Photograph by C.N.

which to make in a hurry a rose-red city half as old as time.

This is what is at the back of the disputes of all kinds about authority or advanced ideas in education, or the rising generation knocking at the door, or the flapper more frequently entering without knocking. Those of us who have the cult of proportion are at perpetual cross-purposes with those who have merely the cult of progress. Because we do not believe in an indefinite extension of anarchy, they imagine that we must believe in an indefinite extension of authority. They imagine that we are taking sides when we are combining proportions. They imagine that, because we do not believe in laxity as such, we must believe in severity as such; and they are puzzled, for some of us do not seem to be the sort of people who are likely to be horribly severe. They might as well talk about taking sides with the vinegar against the oil in a salad. People do differ to a certain extent about the proper proportions of a salad. As a matter of fact, there would be very

Unfortunately, this common-sense has been corrupted into mere conservatism by a very vulgar fallacy. It has been only too easy for shallow people, when shown that things should be in a certain proportion, to assume that this point of perfection was the supreme moment when they came into the world. The snob supposes that the perfect proportions of things are simply the proportions which have made him comfortable. And doubtless a great many defenders of the Victorian conventions are thus only defending their own comforts. They imply that the precise amount of liberty enjoyed by Mrs. Grundy was right and anything more is wrong, or the precise amount of Liberalism professed by Mr. Gladstone is proper and anything more is improper. I have nothing to do with this nonsense; and nothing like it is implied in the principle of proportion I suggest. To say that we should seek for the right proportions is not to say that either Hannah More or Queen Victoria found the right proportions. In truth, it will be a much longer and more laborious business to find the right proportions than to float on a mere fatalistic tide that is called progress. In practice it may take us a very long time to mix the right colour; it may involve a most horrible amount of work and worry to mix the right salad. In other words, it may require the social effort of a hundred revolutions to reach anything resembling the right proportions of society. But in any case, in the abstract, anybody but a fool ought to see that it is not a natural assumption, but a wildly incredible coincidence, that the perfect social condition should be the particular condition in which he happens to find himself. Anybody who treats his own class, or his own country, or his own period as the perfect state at which all movements must stop, is surely regarding himself as a mysteriously lucky man. The chances are obviously a thousand to one that the present proportions are not the right proportions; and that, if he is perfectly comfortable, the chances are that other people have too little of the comfort. In that sense it is true enough that the ideal should fill us with a divine discontent. But all that does not alter the fact that the ideal is an ideal of proportion and not merely of progress. It does not alter the fact that happiness is a harmony and therefore a combination; and that we shall not catch the blue bird of happiness by evolving till all is blue.

## OUR ANAGLYPHS.

We would remind those of our readers who are interested in the "Anaglyphs" which we are publishing from time to time that anyone who may have mislaid the red and green films given away with the first Anaglyphs (published in our issue of March 8) may obtain (if they have not already done so) one Anaglyph viewing-mask, complete with red and green films, by filling up the coupon printed on page 1041 of this issue, and forwarding it, accompanied by postage stamps to the value of three-halfpence (Inland), or twopence-halfpenny (Foreign), addressed to "The Illustrated London News" (Anaglyph), 15, Essex Street, London, W.C.2.



# AT THE "CRADLE OF THE EMPIRE": BRISTOL'S HISTORICAL PAGEANT.

PHOTOGRAPHS BY I.B., FARRINGTON PHOTO CO., CENTRAL PRESS, AND L.N.A.



PERFORMERS IN THE BRISTOL PAGEANT: A PICTURESQUE MEDIEVAL GROUP IN ASHTON COURT PARK, ASSEMBLING FOR PROCESSION.



OF THE PERIOD WHEN THE FAMOUS WILLIAM CANYNGES WAS MAYOR OF BRISTOL: CITIZENS' WIVES OF THE FIFTEENTH CENTURY.



THE BOY KING, HENRY III., CONFIRMING MAGNA CARTA, GRANTED BY HIS FATHER (KING JOHN), AT THE GATE OF BRISTOL CASTLE IN 1216: THE FIRST EPISODE IN THE BRISTOL PAGEANT.



WITH A REPLICA OF BRISTOL'S ANCIENT CIVIC BUILDINGS IN THE BACKGROUND: PERFORMERS IN THE PAGEANT AT AN OLD OAK IN THE PARK.



A MAYOR OF BRISTOL (IN CENTRE, WEARING HIS CHAIN OF OFFICE) ISSUING FROM THE GATES TO MEET EDWARD IV.: EPISODE NO. 2

Bristol, which claims to be "the cradle of the Empire," as having sent out Cabot to the discovery of Newfoundland, the oldest colony, celebrated her historic past by a great pageant, which began on May 24 (Empire Day), and continued throughout the ensuing week. The pageant, which cost £15,000 and included 3000 performers, was organised by Mr. Frank Lascelles. It is to be transferred to Wembley, where performances will be given on Saturday, June 7, and on Whit Monday and Tuesday, with the Duke and Duchess of York as guests on

the last-mentioned day. At Bristol the pageant was staged in Ashton Court Park, with three replicas of the city gates and one of the High Cross. The seven episodes are: (1) Henry III. confirming Magna Carta; (2) The Visit of Edward IV., who at a banquet ordered the execution of certain Lancastrians; (3) Cabot's return from Newfoundland; (4) Queen Elizabeth's visit; (5) Bristol merchant venturers; (6) Dorothy Hazard and Puritan women, at the gate barred with bales of wool against Royalists; and (7) The election of Edmund Burke.

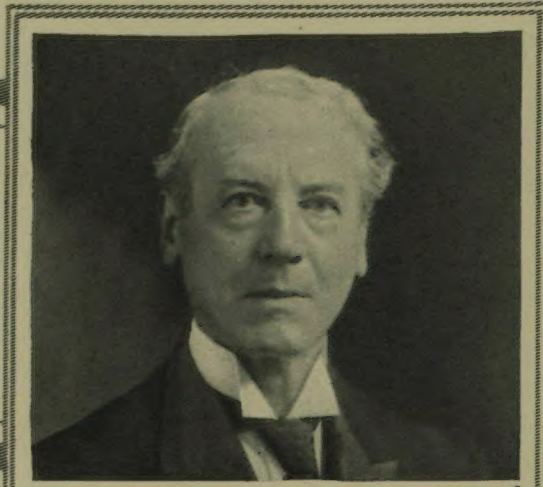


# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY LAFAYETTE (MANCHESTER), ALFIERI, VANDYK, ELLIOTT AND FRY, C.N., SPORT AND GENERAL, AND SPEAIGHT.



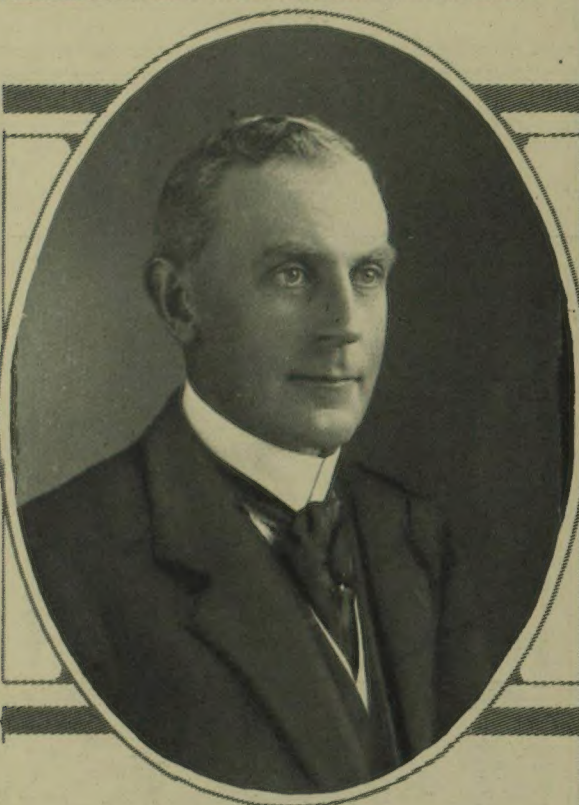
A GREAT PALÆONTOLOGIST: THE LATE DR. C. W. ANDREWS, OF THE NATURAL HISTORY MUSEUM.



A GREAT EDUCATOR, AND HISTORIAN OF THE ROMAN EMPIRE: THE LATE SIR SAMUEL DILL.



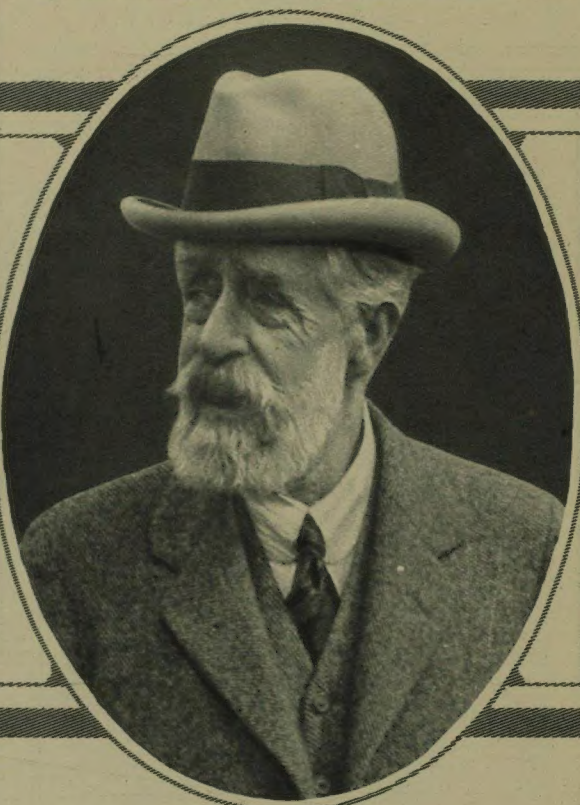
ELECTED AT GLASGOW: CAPTAIN W. E. ELLIOT, M.P. (CONSERVATIVE), THE NEW MEMBER.



KILLED IN A MOTORING ACCIDENT NEAR MUNICH: THE LATE LORD COZENS-HARDY, K.C.



A FAMOUS FINANCIER IN HIS G.C.B. ROBES AT THE ORDER OF THE BATH INSTALLATION: SIR BASIL ZAHAROFF.



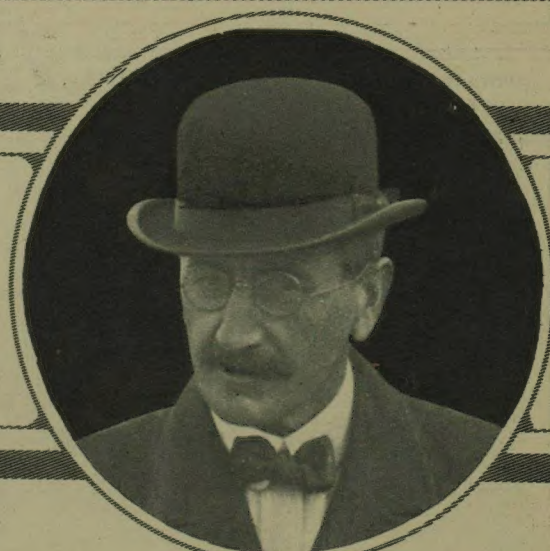
LAST BRITISH AMBASSADOR TO THE KAISER'S COURT: THE LATE SIR EDWARD GOSCHEN, OF "SCRAP OF PAPER" FAME.



A LABOUR GAIN AT LIVERPOOL: MR. J. GIBBINS, M.P., ELECTED FOR THE WEST TOXTETH DIVISION.



A DISTINGUISHED BRITISH SCULPTOR: THE LATE MR. FREDERICK WILLIAM POMEROY, R.A.



A WELL-KNOWN RACEHORSE-OWNER WHO DIED OF SLEEPY SICKNESS: THE LATE MR. C. BOWER ISMAY.

Dr. Andrews was Assistant Keeper of Geology at the British Museum of Natural History, and had been on the staff since 1892. He was especially noted for research on the ancestry of elephants, and made important collecting expeditions, in the Fayum, Egypt, and at Christmas Island.—Sir Samuel Dill wrote two great books, "Roman Society in the Last Century of the Western Empire" and "Roman Society from Nero to Marcus Aurelius." He was High Master of Manchester Grammar School, 1877-88, and Professor of Greek at Belfast, 1890-1924.—Lord Cozens-Hardy, son of the famous Master of the Rolls, was M.P. (Liberal) for South Norfolk from 1918 to 1920, when he succeeded to the peerage. He served in the R.N.V.R. all through the war.—Sir Basil Zaharoff, the famous banker, was made a G.C.B. in 1921. The recent installation ceremony,

which he attended, is illustrated on page 1023.—Sir Edward Goschen had the historic interview, on August 4, 1914, with the German Chancellor, von Bethmann Hollweg, who taunted Great Britain with making war "just for a scrap of paper." Sir Edward spoke for the nation when he said that we must in honour defend the neutrality of Belgium.—Mr. F. W. Pomeroy became an A.R.A. in 1906 and R.A. in 1917. Among his best-known portrait figures are those of Archbishop Temple in Canterbury Cathedral, Gladstone in the Houses of Parliament, and Bacon in Gray's Inn. Several of his works are in the Tate Gallery.—Mr. Charles Bower Ismay, whose father founded the White Star Line, was well known on the Turf. His famous horse, Craganour, was disqualified after being announced as winner of the Derby in 1913.



# AMERICA'S LADY LAWN-TENNIS CHAMPION IN ENGLAND: AT PRACTICE.

PHOTOGRAPHS BY SPORT AND GENERAL, AND L.N.A.

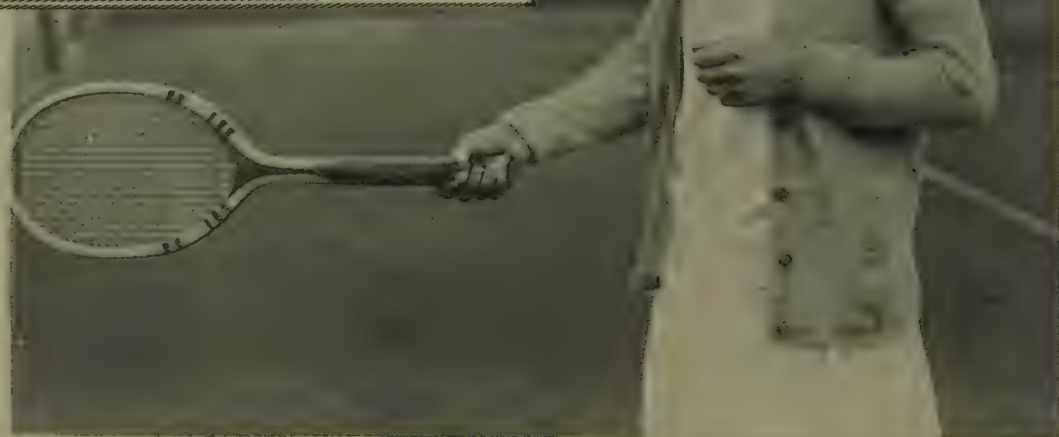


MISS HELEN WILLS PRACTISING AT WIMBLEDON: THE BEGINNING OF THE BACKHAND DRIVE.



MISS HELEN WILLS SERVING: A PHOTOGRAPH AT WIMBLEDON.

ANOTHER PHASE OF HER SERVICE: MISS HELEN WILLS IN PLAY.



HOW THE AMERICAN LADY LAWN-TENNIS CHAMPION GRIPS HER RACKET: MISS HELEN WILLS GIVES A DEMONSTRATION AT WIMBLEDON.



MISS HELEN WILLS'S BACKHAND DRIVE: THE FINISH OF THE STROKE



A NEWCOMER TO WIMBLEDON OF WHOM GREAT THINGS ARE EXPECTED THIS YEAR.

Lawn-tennis enthusiasts are eagerly awaiting the appearance in the championships at Wimbledon this year of Miss Helen Wills, who has carried all before her in the United States. Miss Wills arrived in London on May 20, with her mother, and has since been practising, but she will not appear in public until the Great Britain v. United States match at Wimbledon on June 18. The greatest interest,

of course, centred on the prospect of her meeting with Mlle. Lenglen, but unfortunately the latter, it was stated recently, has been seriously ill with jaundice at Nice, and is not expected to be fit to stand the double strain of playing at Wimbledon and later in the Olympic Games. Miss Helen Wills was born in 1905, at Centerville, Alameda County, California.



# AT HOME AND ABROAD: A PICTORIAL BUDGET OF CURRENT NEWS.

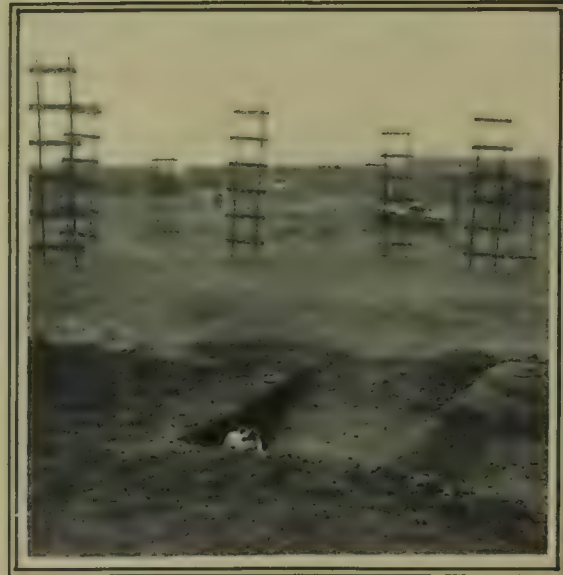
PHOTOGRAPHS BY TOPICAL CLAIR GUYOT, C.N., AND L.N.A.



WITHDRAWN BEFORE THE SECOND EXPLOSION, AT THE REQUEST OF M. POINCARÉ: DOGS TESTED AT LA COURTINE.



AN EXPERIMENTAL EXPLOSION OF TEN TONS OF MELINITE IN FRANCE TO TEST SOUND WAVES: THE BURST.



ONE OF THE DOGS USED FOR PHYSIOLOGICAL TESTS NEAR THE FIRST EXPLOSION: AND REGISTRATION STRUCTURES.



IN MEMORY OF CAVALRYMEN FALLEN IN "A WAR IN WHICH THE CAVALRY PLAYED A PART WHICH HAS NEVER BEEN SURPASSED": THE CAVALRY WAR MEMORIAL UNVEILED BY LORD YPRES (SEEN, WITH SIR WILLIAM ROBERTSON, TO THE RIGHT OF THE MONUMENT).



THE CHELSEA FLOWER SHOW: A CHARMING SCENE SHOWING TWO LITTLE VISITORS IN THE PICTURESQUE ROCK GARDEN.

The French Institute of Physics and the French Ministry of War arranged a series of three experimental explosions, each of ten tons of melinite, at La Courtine, on May 15, 23, and 25, for testing sound-waves. At the first one, animals were placed in twenty-three little pits some fifty yards away, for physiological tests. After the explosion, one, a guinea-pig, was found dead, but the rest, including a number of dogs, were unhurt. Strong protests were made against this use of animals, and before the second-explosion the dogs, which were to have been placed nearer, were withdrawn at the request of M. Poincaré, who is President of the



PUTTING THE LAST TOUCHES ON AN EXHIBIT IN THE CHELSEA FLOWER SHOW: A SUNK GARDEN WITH A STONE POOL.

Society for the Protection of Animals. The first explosion was heard at Bordeaux fifteen minutes later, and faintly in England, 400 miles away, but apparently not in Paris.—The Cavalry War Memorial in Hyde Park was unveiled by Viscount Ypres on May 21, in the presence of the Prince of Wales, the Duke of Connaught, and Prince Arthur of Connaught. Bishop Taylor-Smith, Chaplain-General, officiated. The statue of St. George and the Dragon is by Captain Adrian Jones, and the architectural background by Sir John Burnet.—The Royal Horticultural Society's Flower Show was opened in the grounds of Chelsea Hospital on May 27.



## THE SMILING DUCHESS AND CHILD PURSE-BEARERS: A HOSPITAL CEREMONY.

PHOTOGRAPH BY C.N.



THE DUCHESS OF YORK OPENS A NEW WING OF THE SOUTH LONDON HOSPITAL FOR WOMEN AT CLAPHAM: RECEIVING FROM A LITTLE BOY ONE OF THE PURSES THAT TOTALLED £1100—(NEXT TO LEFT) LADY COWDRAY.

The Duchess of York, with her charming smile, has a very gracious manner of performing the public duties that fall to her lot, and she is popular wherever she goes. On May 22 she opened the new wing of the South London Hospital for Women, at Clapham Common. A number of purses (containing in all £1100) were presented to her by a procession of children. She then turned to the main window, pulled a blue ribbon which caused the two sides to uncloze, and declared the new building open. The dedication was performed by the Bishop of Kingston. On her arrival the Duchess was received by Viscountess Cowdray, chairman of

the hospital, and, as it is staffed entirely by women doctors, the guard of honour was furnished by the London School of Medicine for Women. The Mayor of Wandsworth recalled that the hospital was opened by the Queen in 1916, and had proved very successful, over 8000 patients having passed through the wards, while the number of out-patients had been nearly 300,000. It was stated that, although it had received very generous support, a sum of £14,000 was still required. The Duchess was attended by Lady Katherine Meade, and among those present were Lady Bertha Dawkins, Sir Alfred Butt, M.P., and Sir John Leigh, M.P.



## A LADY'S RIDING HABIT THE ORIGIN OF BRITISH NAVAL

DRAWN BY OUR SPECIAL ARTIST.



GEORGE II. MOVED BY THE DUCHESS OF BEDFORD'S BLUE AND WHITE RIDING HABIT  
A FAMOUS INCIDENT IN HYDE PARK IN 1748.

The Royal Tournament at Olympia was opened by the King, accompanied by the Queen and Prince Henry, on May 22, with a more than usually impressive display by the three Services, the Royal Navy, the Army, and the Royal Air Force, to the music of massed bands. This year's pageant, as its name—"Hearts of Oak"—implies, is a naval one, and begins with a tableau representing famous naval officers of all periods from Drake to Nelson, in the uniforms of their time. Then follow representations of various historic episodes. Describing that which our artist has illustrated, an official note says: "Next we see the celebrated incident in Hyde Park in the year 1748, when George II., impressed by the smart appearance of the Duchess of Bedford in

## UNIFORM: A HISTORIC SCENE IN THE ROYAL TOURNAMENT.

W. R. S. STOTT.



TO ADOPT THE SAME COLOURS FOR THE UNIFORM OF BRITISH NAVAL OFFICERS:  
ENACTED IN THE ROYAL TOURNAMENT AT OLYMPIA.

her blue-and-white riding habit, selected those colours for the future uniform of the British naval officer, colours which, with a brief exception in the reign of William IV., who changed them to blue and red, have been retained to the present day. A lighter shade of blue, than the navy blue of our own times was worn until the latter part of the eighteenth century.



## BOOKS OF THE DAY.

By J. D. SYMON.

IF any unknown letter-writer or diarist is setting down in secret the inner life of present-day Chelsea and its remarkable "groups," that record will no doubt give posterity thrills, and perhaps a few shocks; but for curious interest it will have much ado to beat the *vie intime* of Chelsea in the late 'thirties, the 'forties, and the 'fifties of last century. For one thing, the people will be figures of less world-consideration than the Victorian giants, with their following of refugee notables from the Continent, and English fashionables who moved round the Carlyle household. About the Carlyles much controversial literature has grown up, and Froude has suffered heavy reproach for his picture of the *ménage* at Cheyne Row. That it was uneasy is beyond dispute. Thomas was "gaily ill to live with," but that the description applies equally to the other partner is made more than ever clear from her further correspondence published in "JANE WELSH CARLYLE, LETTERS TO HER FAMILY," edited by Leonard Huxley, LL.D. (Murray; 21s.).

But if on the score of domestic compatibility or adaptability Mrs. Carlyle gives cause for misgiving to those who read her letters, the new book must not be made an occasion for enlarging against her the charge of unsympathetic wifehood. The facts of the Carlyle marriage are already pretty well ascertained, and the due discounts made. If the new book provides fresh explanations of infelicity, that old vexed question may now be less insisted upon, and these letters welcomed as a further revelation of the essential Mrs. Carlyle, the gifted and mercurial being whose attraction for men of genius landed her in the holy bonds with the very last genius she ought to have chosen. True Thomas knew that only too well when he wrote: "Oh, my poor lassie, what a life thou hast led, and I could not make it other. It was to be that, and not another."

Here is Carlyle at work as Mrs. Carlyle saw him. The externality of her view tells its own story. She is writing to her cousin, Jeannie Welsh, to whom most of these letters are addressed—

"Dear I will tell you a secret but see that you keep it to yourself—Carlyle is no more writing about *Oliver Cromwell* than you or I are! I have known this for a good while—you will wonder that I should not have known it all along—the fact is his papers were a good time more resembling hieroglyphics than finished manuscript. I could not be at the trouble of making them out—then when I came to find, on days when I chanced to look, pages about the present fashion of men's coats—about the rage for novelties—puffing everything or anything except '*Cromwell Oliver*'—I had no misgivings—I know he has such a way of tacking on extraneous discussions to his subject—but when I found at last a long biography of that *Abbot Samson*! then indeed—I asked what on earth has all this to do with *Cromwell*—and learned that *Cromwell* was not begun—that probably half-a-dozen other volumes will be published before that. Nevertheless for I know not what reason he lets everybody go on questioning him of his *Cromwell* and answers so as to leave them in the persuasion he is very busy with that and nothing else. Absolutely I will not begin another sheet."

"For I know not what reason." Had she known, the case would have been far otherwise, and this letter, if written, would have taken a different complexion. Tam's grim humour was beyond Jane Welsh. Perhaps it was the main stumbling-block. And her volatile temperament was equally beyond Carlyle. This most deeply interesting book supplies much more evidence on this point. It is worth following out, and the result is a fuller sympathy with both husband and wife in their inevitable isolation.

The current book-lists are particularly rich in biographies and memoirs. Among these, two goodly volumes make a noteworthy addition to knowledge of the eighteenth century, and afford yet another instance of the good things that lie buried in family papers, awaiting only the hand of a careful editor. These auxiliaries to history find their greatest example in "The Paston Letters." "CHRONICLES OF THE EIGHTEENTH CENTURY," by Maud Wyndham (Hodder and Stoughton; two vols.; 30s.), may not be quite on the same plane as a contribution to serious history, nor are they likely to take rank as a historical classic, but they have a special value of their own. They concern the Lyttelton family, "which may be taken," the editor justly remarks, "as a typical example of that section of the community which for so long governed England."

In these days, when the landed gentry's power is so seriously threatened, when in fact, it seems on the eve of extinction, it is well that their services should be remembered. It was good service, performed very often out of a real sense of responsibility by men who might have taken their ease. And even when the ultimate aim may have been selfish, the work was none the less faithfully performed, and the great families stood for something that went to the upbuilding of the greatness of England.

The Lytteltons of the eighteenth century were not rich. Many of them were forced to earn their own living, and their efforts brought them into touch with great men and great events. Of these their letters now given to the world are the reflection, and the result is a picture of the period in many aspects. The Lytteltons touched not only the political, but the literary life of their times. George Lord Lyttelton was the friend of James Thomson, whom he rescued from poverty on the death of the poet's patron,

Lord Talbot. Replying to an invitation to visit Hagley, Thomson wrote in a strain very characteristic of the author of "The Seasons." As his visit would "fall in Autumn, I shall like it the better, for I think that season of the year the most pleasing and the most poetical. The spirits are not then dissipated with the gaiety of spring and the glaring light of summer, but composed into a serious and tempered joy. The year is perfect. In the meantime I will go on with correcting and printing the *Seasons*. . . . The Muses whom you so obligingly say I will bring along with me I shall find with you, the Muses of the great simple country, not the little fine lady Muses of Richmond Hill. I have lived so long in the noise, rattle, and distant din of the town, that I begin to forget what true retirement is."

Hagley appears in "The Seasons," and Lyttelton's hospitality was also repaid with a portrait of the host of Hagley in verse. It is believed, too, that Lyttelton himself drew Thomson in the lines: "A bard here dwelt, more fat than bard besems." Pope was also among Lyttelton's literary friends, and with Shenstone, a near neighbour, he discovered a common hobby in landscape gardening. In Mrs. Montagu and Mrs. Delany he touched the circle of the Blues. Fielding, who was his schoolfellow at Eton, wrote to him in later life, on behalf of the needy poet Edward Moore. On August 29, 1749, Fielding wrote from Bow Street to congratulate Lyttelton on his second marriage.

## BOOKS MOST IN DEMAND AT THE LIBRARY.

## FICTION.

- "THE ARMS OF THE SUN." (Duckworth; 7/6.) By Lady Dorothy Mills.  
 "A BUCCANEER IN SPATS." (Hutchinson; 7/6.) By Ahmed Abdullah.  
 "THE CALLAHANS AND THE MURPHYS." (Heinemann; 7/6.) By Kathleen Norris.  
 "DAVID OF KINGS." (Hodder and Stoughton; 7/6.) By E. F. Benson.  
 "GHOSTS IN DAYLIGHT." (Chapman and Hall; 7/6.) By Oliver Onions.  
 "THE HOUSE BY THE WINDMILL." (Hutchinson; 7/6.) By Agnes Edwards Rothery.  
 "LIFTING MIST." (Heinemann; 7/6.) By Austin Harrison.  
 "RED SAND." (Nisbet; 7/6.) By T. S. Stribling.

## MISCELLANEOUS.

- "A LONG LIFE'S WORK." (Macmillan; 18/-.) By Sir Archibald Geikie.  
 "UNWRITTEN HISTORY." (Hutchinson; 18/-.) By Cosmo Hamilton.  
 "THE CRUISE OF AMARYLLIS." (John Lane; 8/6.) By G. H. P. Muhlhauser.  
 "MEMORIES." (Nash and Grayson; 15/-.) By Katharine Tynan.

In order to give our readers some guide to the popular books of the moment, we have arranged for the Manager of Messrs. W. H. Smith and Son's Library Department to supply us each week with a list of the works most in demand at that library.

Not the least fascinating part of these records is the account of George Lyttelton's experiences abroad when he was a very young man. As the son of a poor man, he enjoyed some advantage on the Grand Tour, for he was not hampered, like the sons of the rich, with a tutor. Thus he won his way more easily into influential circles. Locke has pointed out in a famous passage that men of worth and parts would not willingly admit to familiarity mere boys in *statu pupillari*, but a young gentleman and stranger, appearing like a man, and wishing to inform himself of the laws and customs of the country he was visiting, would find a welcome and assistance everywhere. So it was with George Lyttelton, who saw diplomatic society in Paris and went on to Rome. He enjoyed himself and learned much, but, although evidently a steady fellow, never could make his allowance suffice, which led at length to his recall by his father, Sir Thomas. This very human passage forms a valuable addition to the literature of the Grand Tour.

Another eighteenth-century document has just come to light in "THE DIARY OF A COUNTRY PARSON, THE REV. JAMES WOODFORDE, 1758-1781," edited by John Beresford (Oxford University Press; 12s.6d.). Mr. Beresford's name alone is sufficient temptation to take up any volume so recommended. To him we owe the best edition of Charles Cotton's poems, and also that most delectable volume of essays, "Gossip of the Seventeenth and Eighteenth Centuries," both books published by Mr. Cobden Sanderson. In the latter volume Mr. Beresford proved his special aptitude for dealing with the works and days of the old divines, witness his Holy Mr. Herbert, and his more favourable word for Dr. Donne's Reverend but somewhat worldly son, John Donne the Younger, who had previously been considered no very estimable character. But he lived, as Mr. Beresford showed, in the shadow of his great father.

The editing of Mr. Woodforde's Diary was a task made to Mr. Beresford's hand. Of his country parson, like Goldsmith's, it can be said that "Remote from towns he ran his godly race"; he never sought notoriety, and, remarks his editor, "in the concluding words of a famous sonnet, 'tranquillity is here.' To me this country voice, till now as unknown and as mute as those immortalised in Gray's 'Elegy,' came with a wonderful and contrasting freshness."

The material body of the Diary is itself a pleasing thing. "It covers nearly every single day of the long stretch of years from 1758 to 1803. It is written in a handwriting as clear as print, almost as small, and much more closely compressed, and the manuscript runs through some sixty-eight booklets." One wishes that a page had been reproduced in facsimile—always a desirable thing when a curious manuscript is under consideration. If, however, we are not privileged to see with our own eyes the semblance of good Mr. Woodforde's handwriting, there is sufficient compensation in his matter, which in the present volume brings the story down to 1781. "If public appreciation and support are forthcoming" (it is long since that once familiar formula has appeared in literature), Mr. Beresford promises to "carry on the narrative through the years which follow, years pregnant with war, with peace, with the French Revolution, with the wars, excursions and alarms arising therefrom—rippling even to a Country Rectory—and with the vanishing stream of human things, as viewed by that loveable being, the Reverend James Woodforde."

We first see Mr. Woodforde at Oxford in 1758. He was an exact youth, and kept accounts. These show his disbursements for "Two Logick Books" and "Two Bottles of Port Wine." He is musical (a clerical tradition as old as Chaucer), and pays 1s. 6d. for "A Musick Book," also 5s. for "Ester Oratorio," and next day 5s. for "Messiah." A new wig, 2 white waistcoats, and nosebags are other items. A "Half-Crown Bowl of Punch from Kennerleys" evidently led to some confusion of sleeping arrangements, for another man "turned me out of Bed" (not Mr. W.'s own) "and locked me out of the room naked."

Customs do not change much, although such incidents as the following are rarer nowadays. But the thing, when it happens, has a familiar air. "Baker and Croucher both of Merton Coll: spent their evening in the B.C.R. Croucher was devilish drunk indeed, and made a great noise there; but we carried him away to Peckham's Bed in triumph." Later, at home, the diarist is in his tent in the garden "studying all the day long the G. Testament." Gravity increases. A term or two later, after an account of a convivial evening at New College, Mr. Woodforde adds, "N.B.—I was very sober, as I had made a resolution never to get drunk again, when at Gere's rooms in April last, when I fell down dead, and cut my Occiput very bad indeed." Thus evolves the excellent parish priest.

It was remarked lately that Macaulay's writ no longer runs. Here again it is questioned, for Mr. Beresford takes occasion, from the material supplied by this Diary, to examine afresh T. B. M.'s familiar description of the state of the Country Clergy. He would not flatly contradict the historian, but he notes that those who have made a special study of ecclesiastical history in this period present a less gloomy picture. Macaulay seems to have been too trustful of a pamphlet written in 1670 by Dr. John Eachard, whose "wit is of the Bernard Shaw type, only more amusing and less perverse." Eachard, it appears, did not intend every word he said to be taken seriously. It is difficult to say whether Mr. Woodforde's text or his editor's commentary is the more delightful. This is a treasure to be commended heartily to the notice of every literary antiquary. It seems safe to predict that "public appreciation and support" will soon place the rest of the Diary in our hands.

But it will not do, amid all these congenial records of an older world, to forget the present day. There is a writer among us who has a gift possessed by very few—in fact, by no other, in his individual vein—of combining literary antiquarianism with a verbal persuasiveness that makes his work welcome (one might say indispensable) to a great public not given to specialising in the things of yesterday—the readers of a widely circulated evening paper.

This inimitable penman has the gift of turning even so abstruse a subject as his knowledge of heraldry to the uses of his nightly column, and no matter what he chooses for an opening, very soon he has brought his theme round to the understanding of the multitude and is speaking to them of the things that concern their everyday life. I need hardly say that I refer to "The Londoner" of the *Evening News*, who has just brought out a volume of his ever-welcome essays under the title of "DAY IN AND DAY OUT" (Casell; 3s. 6d.). Ephemeral journalism does not always come well through the ordeal of reprinting, but when it does survive that crucial test, as these essays do to admiration, it is a proof that the writing has in it a quality not ephemeral. Some mystery has been made in certain quarters about the name of our excellent author, but there is no risk of libel in saying that Mr. Oscar Barron is the only begetter of those delightful hesperial papers signed "The Londoner." Our evening Press could very well endure a little more of the real literary touch. There are benighted heathen who, like myself, long for something nearer the style of Cust's *P.M.G.* of pious memory.



# THE GREAT SUCCESS OF THE OPERA SEASON: "DER ROSENKAVALIER."

PHOTOGRAPHS BY THE "TIMES."



RICHARD STRAUSS'S MASTERPIECE: "DER ROSENKAVALIER," AT COVENT GARDEN—THE BED-ROOM SCENE IN ACT I, SHOWING (L. TO R.) BARON OCHS (HERR RICHARD MAYR), THE PRINCESS (MME. LOTTE LEHMANN, SEATED), AND OCTAVIAN DISGUISED AS A MAID (MME. DELIA REINHARDT), WITH WHOM THE BEFOOLED BARON FLIRTS.



THE TITLE SCENE OF "DER ROSENKAVALIER": OCTAVIAN (MME. DELIA REINHARDT, CENTRE) BRINGS THE BARON'S LOVE TOKEN, A SILVER ROSE, TO SOPHIE (MME. ELIZABETH SCHUMANN, LEFT), WITH THE RESULT THAT OCTAVIAN AND SOPHIE FALL IN LOVE WITH EACH OTHER AT FIRST SIGHT.

"Der Rosenkavalier," which is generally acknowledged to be Richard Strauss's finest opera, was revived at Covent Garden on May 21, after ten years, and the performance has been described as the best given there of any opera within living memory. The story is pure comedy, descending occasionally into farce, with the amorous Baron's Falstaffian buffooneries, and the music is appropriately light and exuberant. Act I. opens with an ardent love scene between young Octavian and the Princess in her room. Then arrives Baron Ochs, an impecunious old *roué*, and Octavian, thinking him to be the Princess's husband, and having no time to escape, hastily dons the clothes of her maid. The Baron consults the

Princess about his projected wedding with Sophie von Faninal, daughter of a rich merchant, but during the interview ogles and flirts with the supposed maid. The Baron requires a messenger to carry his love token, a silver rose, to Sophie, and the Princess suggests Octavian, who, in Act II., carries out the mission in his own person. He and Sophie fall in love at first sight. Later, Octavian wounds the Baron in a duel, but Sophie's father still insists on her marrying the Baron, so a plot (worked out in Act III.) is concocted to expose the Baron's infidelity, and all ends well for Sophie and Octavian. The above photographs were taken from the auditorium during the performance, by a Taylor-Hobson-Cooke lens.



## "UNKNOWN FORCES" IN ACTION: MANIFESTATIONS NEW AND OLD.

### "HAUNTED HOUSES." By CAMILLE FLAMMARION.\*

CITING case after case of psychic phenomena, M. Camille Flammarion has written "a book of good faith," as Montaigne would have had it. He does not know, he cannot prove; but he can deduce, explain, and believe. More than that he does not profess: he is one "collecting the stones which will go to the building of a future science." He admits hallucination, illusion, the exaggeration of after-thoughts, the imaginings of tale-tellers, normal coincidences, "organic cause" in the shape of hysterical boy or girl, "hauntings" devised to discredit houses, to cheapness and give legal excuse for the cancellation of leases, and, especially, the ludicrous phases of manifestations as freakish as the lightning to which he likens them; but he submits that, however curious the demonstrations of those whom Psychopompus has guided to another world, however inexplicable by what we call natural causes, there are behind the credible, visible effects invisible forces that are by no means undirected, whether they be intelligent or banal, whether they convey messages to receptive and, often, slumber-liberated minds, or dictate actions to "sensitives" who carry them out as unconsciously as they do stupidly.

Take mental transmission, intercourse by words or apparitions between the dying and the living and the dead and the living. The common example of the former is, of course, knowledge of distant death or disaster before the fact has been learned through the usual human channels, times of dispatch and receipt agreeing: two of the most uncommon of the latter are the "appearance" of one Robert Mackenzie forty-eight hours after his death by drinking nitric acid, and the instance set forth in the paragraph: "The authors of *Phantasms of the Living* quote . . . the case of Mrs. Menner, who twice in the same night dreamt of seeing her brother headless, standing at the foot of his bed, with his head placed on a coffin beside him! She did not know where that brother was. His name was Mr. Wellington, and he was travelling abroad. In reality he was then at Sarawak with Sir James Brooke, and he was killed there during the Chinese insurrection. He had been taken for the son of the Rajah. His head was cut off and carried in triumph, and his body was burnt with the house of the Rajah. The date of the dream coincided approximately with the date of the murder. It is almost certain that his head was cut off after his death, for those Chinese were not soldiers but coolies in a gold-mine who, having armed themselves with anything they could lay their hands on, could certainly not kill a European on the defensive by cutting off his head. We must therefore conclude that the impression made on the sister took place *after his head was cut off.*"

Such things certify to M. Flammarion survival of the soul, certainly for a short time, possibly to immortality—and the soul he defines thus: "Face to face with the phenomena of telepathy, with the examples of mental vision at a distance, without the aid of corporeal organs, with the still more mysterious and incomprehensible fact of seeing the future in actual detail with spiritual eyes, I say: 'Things happen as if, in the human organism, there existed a psychic, spiritual entity, endowed with perceptive faculties as yet unknown.' This entity,

this soul or spirit, acts and perceives through the brain, but it is not a material function of a material organ."

He recognises also that the soul is not, as it were, standardised: far from it. In connection with "very grotesque and infantile occurrences," he writes: "Should there not be in the atmosphere certain psychic entities entirely devoid of any intellectual or moral value? Our human race is full of them. If the soul is not destroyed, what becomes of the souls of idiots? And animal souls, superior to some human ones?" And, he adds, on this question of the apparently nonsensical knockings, rappings, levitations, and so forth, which have always been advanced as evidence that there can be no serious desire on the part of the dead to communicate with the living: "We might think, with Professor Party, or with Bozzano who comments upon him . . . that these trivial, vulgar, material manifestations . . . are operated according to the principle of least resistance . . . and might be directed by invisible intelligences with the object of impressing the witnesses

cross and "blest medals"; crockery crashing of itself; kitchen bellows which slide along a bench and hurl themselves into the middle of the room; a house cat whisked up and flung at the head of its mistress; agitated pictures, bells, and curtains; bounding earthenware pots; turnips, thistles, and a bust in a bed; flying nails, and other signs of prankishness? For in most cases the accused servant, son or daughter, nephew or niece, is held innocent, even when the departure of the suspected meant a cessation of the signs and portents!

For the rest, there are various ingenious suppositions. It will suffice to quote some *dicta*: "The Future is perceptible, like the Past. The Present alone does not exist, since scientific analysis reduces it to less than a hundredth of a second. Space and time, as presented to us by our measuring instruments, do not exist. Instead, there is infinity and there is eternity. The distance between here and Sirius is not a greater part of the infinite than the distance between your right hand and your left."

"It appears that the invisible forces act upon the

visible world by using the organic faculties of mediums or intermediaries, mainly girls and young women (sometimes youths), whose presence makes the ignorant public—and even certain judges of the same negative value—believe that they are the responsible agents; in other words, practical jokers of a more mischievous type than any of the inquisitors."

"The laws which govern the world system do not come from a brain. There is spirit in nature. What is that 'instinct' of a fowl which sits on her eggs for twenty days to hatch chickens? What is the perpetual renewal of myriads of living beings?"

"Inanimate matter might have the property of registering and preserving in a potential state all sorts of vibrations and physical, psychical, and vital emanations, just as the brain substance has the property of registering and preserving in a latent state the vibrations

of thought. . . . Can certain phenomena of haunting be derived from dwellings? Can the walls and furniture of a house become impregnated with vibrations and present to the sensitives a special aura, as taught by psychometry?"

"All the entities, all the forces, all the invisible causes, all the spirits which reveal themselves in any way in the numerous phenomena which we are studying, are not necessarily the souls of the dead. Apart from the fact that the souls of the living can externalise themselves, and that we can ourselves sometimes act unconsciously, we are surrounded by psychic elements, both known and unknown."

And so on, with much discussion of the soul and its powers; of psychic currents between brain and brain; of unseen beings of unknown nature, perhaps with affinity to electricity; of the human acting unconsciously under domination; and of that fifth—immaterial—element of the ancients, "*animus*, the world soul, the animating principle, the ether," Aristotle's fifth essence, "*quinta natura*, which gives rise to the soul"; with many an example and many a deduction.

Above all, with the saying: "The Unknown of yesterday is the Truth of to-morrow."

From which it may be assumed that the sceptic may remain unconvinced, but will respect sincerity—and will, at least, have read a most intriguing and thought-provoking book.

E. H. G.



A PICTURE PAINTED ON THREE SIDES, ROOF, AND FLOOR OF THE INTERIOR OF A BOX, THE WHOLE SCENE FALLING INTO PERSPECTIVE WHEN VIEWED THROUGH THE PEEP-HOLES: THE HOOGSTRAATEN PEEP-SHOW CABINET, RECENTLY ACQUIRED FOR THE NATIONAL GALLERY, AS IT WOULD APPEAR IF SEEN FROM THE GLASS SIDE, WITH A DOG PAINTED HALF ON A SIDE AND HALF ON THE FLOOR OF THE BOX.

An explanation of this remarkable experiment in perspective, by a seventeenth-century Dutch painter, is given with the two photographs on the opposite page. In the above drawing the fourth glass side of the box (used for illumination) is broken away diagrammatically to show the interior as it would appear if it were seen from that side. In reality it is never so seen. A spectator at the peep-holes sees a harmonious representation, all in proper perspective, as though looking at an actual model instead of a picture.

Diagram by our Special Artist, W. B. Robinson.

by shaking their indifference and inviting them to meditate on the possibility of the existence of a soul surviving death, with all the moral and social consequences implied in that. If we admit that interpretation, we also admit that a very noble aim is attained with very moderate means, adapted to the largely vulgar nature of man. . . . That some invisible intelligence is at work in *Poltergeist* phenomena is incontestable. Missiles hit chosen targets, slow down so as not to hurt spectators, describe capricious trajectories, fall from no one knows where, pass through narrow slits, and even penetrate into hermetically closed rooms. Such acts belong to a supernormal world. To attribute them to queer faculties of the subconscious seems to me an hypothesis difficult to sustain. We have pointed out that the triviality and vulgarity of the manifestations may be explained by the simple object of attracting attention and by the facility of taking the line of least resistance. There may be also vulgar spirits, as there are in our world, and probably even a large number. Why should there not be practical jokers on the other side of the barrier as well as on this side—or even imbecile and wicked entities?"

How else, indeed, can one account for "self-projecting" paving-stones and bricks; the throwing of apples, rye, buckwheat; stones that shape themselves to particular holes in order to enter a shuttered room; furniture shifting and rising; a disappearing

\* "Haunted Houses." By Camille Flammarion, author of "Death and Its Mystery," "Dreams of an Astronomer," etc. (T. Fisher Unwin, Ltd.; 12s. 6d. net.)



# "A TOUR DE FORCE IN PERSPECTIVE": A NATIONAL GALLERY CURIOSITY.

PHOTOGRAPH NO. 1 BY COURTESY OF THE NATIONAL ART-COLLECTIONS FUND; NO. 2 BY COURTESY OF THE NATIONAL GALLERY.

**T**HE photographs on this page and the diagram opposite illustrate a remarkable art curiosity recently presented to the National Gallery by Sir Robert and Lady Witt, through the National Art-Collections Fund. It is described in the annual report of the Fund as "a peep-show cabinet in perspective, of about 1670, designed and painted by Samuel van Hoogstraten (1627-1678), who studied painting under Rembrandt, and was also a poet, playwright, and author of a treatise on perspective. The Peep-Show Cabinet in question is an example of this interest in perspective, of which it is a *tour de force*." No such elaborate view of a 17th century Dutch house by a friend of all the great Dutch

(Continued in Box 2.)



1. SHOWING HOW THE APPARENTLY DISTORTED SECTIONS PAINTED ON THE INNER SIDES, FLOOR, AND TOP OF THE BOX BLEND INTO A SINGLE PICTURE IN TRUE PERSPECTIVE: THE INTERIOR OF THE HOOGSTRAATEN "PEEP-SHOW CABINET," SEEN FROM PEEP-HOLE A IN THE DIAGRAM ON THE OPPOSITE PAGE.



2. SHOWING A DOG'S BODY PAINTED ON ONE SIDE OF THE BOX, AND ITS LEGS ON THE FLOOR; WITH SIMILAR DISTORTIONS OF THE FURNITURE: THE INTERIOR PHOTOGRAPHED FROM THE SIDE GLAZED FOR ILLUMINATION—A VIEW ALMOST IDENTICAL WITH THE DIAGRAM OPPOSITE.

looking in through the window. Still further through another room opening from the hall two rooms are visible, in one of which is a lady asleep in bed, while in the other is a table on which stands a glass of wine. From the other eye-hole (B) the hall is shown, containing pictures, furniture, cloaks, a hat and a sword hanging on pegs, and a dog seated. . . . When the glass side is removed the cabinet is found to be a mere empty box instead of being divided, as it appeared to be, into a series of rooms. . . . The devices by which the objects in three dimensions are rendered in perspective can then be studied. The black-and-white tiling is seen to be painted partly on the floor, partly on the walls, as are also the chairs. . . . The dog, too, is painted partly on the floor, partly on the wall. . . . A large landscape and part of another picture are actually painted on the ceiling of the cabinet. When seen in perspective these two pictures fall into their proper places on the wall." Explaining his drawing on the opposite page, our artist, Mr. W. B. Robinson, writes: "This diagram attempts to show the Peep-Show Cabinet as seen from inside the half portion

painters of interiors appears to be known. It takes the form of a wooden cabinet 23 in. high, 32 in. wide, and 23 in. deep. "The interior . . . is seen in perspective from two small eye-holes, one at each end. The cabinet is painted on floor, ceiling, and three sides, the fourth side being filled with a glass front to diffuse the light. Looking in from one end (marked A in the diagram opposite) a diagonal view across a black and white tessellated hall is obtained. . . . To the right, through an open doorway, an ante-room is seen with a picture on the wall and two chairs beneath. Beyond is another room with a lady seated reading a letter and a cavalier

(Continued below.)

used for lighting purposes. This latter half has wooden sides and floor, but a glazed top as indicated, and is divided from the peep-show portion proper by a glass partition. It will be understood, therefore, that the view as shown is never seen by the spectator when peeping. The Peep-Show half of the interior of the box with three painted sides, floor, and roof is shown, also the peep-holes marked A and B respectively. A portion of the diagram near peep-hole marked B is broken away to show a spectator outside. This person would see the dog sitting upright in the centre of the apartment; the wall, where a picture hangs on each side of the door, would be the background (no longer in acute perspective), and the mullioned window, etc., would be in perspective on his right, and the glazed portion (hardly noticeable) in acute perspective on his left. The chair near the dog comes into the centre of the apartment, and both the chair and the dog appear natural—i.e., the legs of the dog and the portion of the legs of the chair painted on the floor, fit in with the spectator's perspective." The cabinet had been in the collection of the late Sir Henry Howorth since 1893.



# AN EX-MINER REPRESENTS THE KING: AN EVENT UNIQUE IN SCOTLAND.

PHOTOGRAPHS BY I.B., L.N.A., AND C.N.



LEAVING THEIR COTTAGE HOME AT ANNBANK FOR THE POMF OF HOLYROOD: MR. JAMES BROWN, M.P., AND MRS. BROWN RECEIVE A HEARTY SEND-OFF FROM THEIR NEIGHBOURS.



AT HOLYROOD PALACE, HIS OFFICIAL RESIDENCE AS LORD HIGH COMMISSIONER REPRESENTING THE KING: MR. JAMES BROWN, M.P., WITH MRS. BROWN, READY TO GO OUT FOR A DRIVE.



THE FIRST LABOUR REPRESENTATIVE TO HOLD AN OFFICE FILLED FOR MORE THAN 200 YEARS BY A PEER OF THE REALM: MR. JAMES BROWN, M.P., WITH HIS WIFE, DRIVING IN STATE FROM HOLYROOD TO ST. GILES'S CATHEDRAL AS THE LORD HIGH COMMISSIONER TO THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND.



IN DEPUTY LIEUTENANT'S UNIFORM OF SCARLET AND GOLD: MR. JAMES BROWN, M.P., (THIRD FROM RIGHT, IN FRONT), INSPECTING THE GUARD OF HONOUR OF THE KING'S OWN SCOTTISH BORDERERS AT HOLYROOD.



TAKING THE ROYAL SALUTE AT HOLYROOD BEFORE DRIVING TO ST. GILES'S CATHEDRAL TO OPEN THE ASSEMBLY: MR. JAMES BROWN, M.P. (CENTRE), REPRESENTING THE KING.

The opening of the General Assembly of the Church of Scotland in St. Giles's Cathedral at Edinburgh, on May 20, was memorable from the fact that for the first time in Scottish history the King had appointed a Labour member (Mr. James Brown, M.P.) to represent his Majesty as Lord High Commissioner. Mr. and Mrs. Brown left their modest house at Annbank, by Ayr, for Edinburgh on May 19, and thence motored to Holyrood, the High Commissioner's official residence. At the ceremony of presenting the keys of the city to the Commissioner, the Lord Provost said: "This occasion is particularly noteworthy in view of your Grace's appointment, as a representative of the people, to an office which for more than 200 years has been filled by a Peer of the Realm, and may I take this

opportunity of conveying to you our very best wishes on this unique event." At the opening of the Assembly, Mr. Brown occupied the Throne, and delivered an interesting address, which concluded with a hopeful allusion to the prospects of Church union in Scotland, which, he said, would be "the greatest Christian event of the century." Mr. James Brown was born in 1862, and in 1888 married Catherine Macgregor, daughter of Mr. Matthew Steele, of Kilbarchan. He has been M.P. for South Ayrshire since 1918, and from 1917-21 was Secretary of the Scottish Miners' National Union. Since 1895 he has been an official of the Ayrshire Miners' Union, and for thirty years he has been Sunday School Superintendent at Annbank, and Ruling Elder.



## POWER IN DESIGN: STARTLING EFFECTS BY SIMPLE MEANS.

FROM THE DRAWING BY MISS D. BURROUGHES. (COPYRIGHTED.)



"STEALTH": A REMARKABLE STUDY OF ANIMAL CUNNING AND FEROCITY, BY MISS D. BURROUGHES.

In this remarkably striking design, Miss D. Burroughes proves what wonderful effects can be obtained by broad contrast and clear outline, with the utmost economy of detail. The figure of the tiger, stealthily approaching its victim, seems to be pulsating with suppressed energy, while the eyes and jowl indicate both cunning and ferocity. The drawing, we may add, forms a companion study to the one entitled "Pantha," reproduced in our issue of

February 16 last. The subject was similar—a crouching panther on a branch of a tree, watching its prey; but the colour-scheme differed in the use of purple instead of green for the branch. This gave a twilight effect, so that the white disc (seen there also) appeared as that of the moon, while in the above picture, with the green grass of the day time, the similar disc must be taken to represent the sun.



# THE LADY GOLF CHAMPION MAGLYFIELD AND OTHER COMPETITORS



MISS MAGLYFIELD, CHAMPION OF THE LADY GOLF CHAMPIONSHIP, 1900.



MISS MAGLYFIELD AND MISS [Name], 1900.



MISS MAGLYFIELD AND MISS [Name], 1900.



MISS MAGLYFIELD, CHAMPION OF THE LADY GOLF CHAMPIONSHIP, 1900.



# GREAT GOLF: THE LADIES' CHAMPIONSHIP AND ENGLAND v. SCOTLAND.

PHOTOGRAPHS BY P.I.C. AND S. AND G.



LADY CHAMPION  
AND SISTER  
OF THE  
FAVOURITE FOR  
THE AMATEUR  
CHAMPIONSHIP:  
MISS JOYCE  
WETHERED.



SEMI-FINALISTS IN THE LADIES' OPEN CHAMPIONSHIP:  
MISS JOYCE WETHERED (SEATED, L.) THE CHAMPION;  
MRS. CAUTLEY (SEATED R.), RUNNER-UP; AND (STANDING)  
MISS E. E. HELME (L.) AND MISS MOLLY GOURLAY (R.).



AMATEUR CHAMPION FOR 1923 AND "FAVOURITE"  
FOR THIS YEAR: MR. ROGER WETHERED



WAITING TO START IN THE ENGLAND v. SCOTLAND  
MATCH: MR. JOHN WILSON AND MR. C. J. H. TOLLEY  
(RIGHT), WHO DEFEATED HIM.



THE ONLY U.S.A. COMPETITOR IN THE AMATEUR  
CHAMPIONSHIP: MR. S. H. I. BROWN, OF THE  
OAHU COUNTRY CLUB, HONOLULU.



THE ENGLISH TEAM (L TO R, STANDING): W. A. POWELL, E. F. STOREY,  
C. BRETHERTON, C. HODGSON, E. W. E. HOLDERNESS; (SEATED) R. WETHERED,  
C. C. AYLMER, B. DARWIN, (CAPT.) THE HON. MICHAEL SCOTT, C. J. H. TOLLEY



THE SCOTTISH TEAM: (L TO R, STANDING) MESSRS. W. B. TORRANCE, W. A. MURRAY,  
J. G. SIMPSON, ROBERT HARRIS, D. H. KYLE, AND T. M. BURRELL; (SEATED)  
JOHN WILSON, ROBERT SCOTT, "TED" BLACKWELL (CAPT.), AND J. L. C. JENKINS.

The result of the Ladies' Open Golf Championship at Royal Portrush, Ireland, was the victory of Miss Joyce Wethered, who defeated Mrs. Cautley in the final by 7 and 6 over 36 holes. Miss E. E. Helme and Miss Molly Gourlay were the other two semi-finalists. Miss Joyce Wethered is the sister of Mr. Roger Wethered, the famous golfer and Amateur Champion for 1923, who is this week defending his title at St. Andrews.—The result of the international matches played before the opening of the struggle for the Amateur Championship, at St. Andrews, was a victory for England by nine matches to five—only the third win for the Southerners out of the twelve international matches played. The last occasion on which England won was 1910. The score for the foursomes played in the morning was

that England led by one point, and in the afternoon, after some close and exciting singles, they gained the victory, adding two more points to their lead. Mr. T. M. Burrell, the Scottish champion, who played first against Mr. Roger Wethered, succeeded in gaining a lead at the beginning of the match, but the English player is the finer exponent of the game, and class will tell, especially against a wind; so the result was a win for Mr. Wethered by 3 and 2. Mr. Tolley was in superb form, and, to quote the "Times" golf critic, "he murdered a fine player in Mr. Wilson by peerless golf." The match between the two Captains, Mr. Bernard Darwin and that redoubtable hitter, Mr. "Ted" Blackwell, was most interesting. These two players are the only two survivors of the first International match.



# The Pre-Saxon Briton of Roman Days.

By PROFESSOR SIR ARTHUR KEITH, F.R.S., M.D., F.R.C.S., LL.D.,

Conservator of the Museum and Hunterian Professor at the Royal College of Surgeons, and Secretary of the Royal Institution. Author of "Nationality and Race," etc.

WHAT a labour we students of the English people would have been saved if the earlier Roman expedition to Britain had been accompanied by one of the young, highly-trained anthropologists our Universities are now turning out by the score! Failing this source of knowledge, we have to fall back on Tacitus, who tells us that the people of Scotland of his time were akin to the Germans, the South Welsh to the Spaniards, and the people of South England to the Belgæ. When, however, we press for an exact description of the South Englishman of the Roman period, one which is sufficiently detailed to permit us to recognise him in country lane or city street, we have to fall back, not on the records of historians, but on the evidence still preserved for us in ancient cemeteries. Hence the importance of the discovery of a cemetery of the third century A.D., at Barnwood, a populous roadside place, which may well be looked on as a suburb of the modern Gloucester—although it lies fully two miles from that city—the site of the Roman colony of Glevum.

Barnwood has sprung up along Irmin Street—the old Roman road leading to Cirencester. Both sides of the road have been built over—save an area on the north side which is occupied by a gravel-pit. It was the extension of this pit towards the road—Irmin Street—which brought to light the remains of men, women, and children who lived and died in West England during the third century of the present era. The credit for realising the importance of the discovery belongs, in the first place, to Mrs. Brooke Clifford—who owned and superintended the working of the pit. It is, however, owing to the zeal and erudition of Mr. St. Clair Baddeley

News a brief account of the "humble country folk" who lived in the lower valley of the Severn some sixteen centuries ago. I owe Mrs. Brooke Clifford my warmest thanks for sending the remains found at Barnwood to the Royal College of Surgeons for examination. A detailed account of them was shortly afterwards prepared for laying before the Fellows of the Royal Anthropological Institute.

To understand the nature of the people found at Barnwood, it is necessary to glance at the results obtained by previous investigators. By far the most

south-eastern part of Kent, and, to a lesser extent, Cornwall. The Barnwood people revealed in the lower valley of the Severn, living under the ægis of the Romans, are similar to the inhabitants found by General Pitt-Rivers in the British or Romano-British villages in Dorset. They are the same kind of men and women as those whom Professor Rolleston found at Frilford, and Mr. Cocks at Yewden, and the same as the Romano-British Londoners to be seen any day in the Guildhall Museum.

What, then, are the outstanding features of the early South Britons?

They were a people of rather short stature. The tallest man found at Barnwood was 5 ft. 7½ in., but the average proved to be just under 5 ft. 3 in. In one village excavated by General Pitt-Rivers, the average stature for the men was only 5 ft. 1½ in., for the women 4 ft. 9½ in.; in another village he found men with an average stature of 5 ft. 4.7 in., the women reaching an average of 5 ft. Big, burly strong men are rarely found amongst these South British people. No doubt modern conditions tend to increase our height, but it was the coming of the Saxons which gave South England her strong thews.

If we are to recognise the living descendants of the Britons of the Roman period, it is by the shape and size of their heads and the lineaments and development of their

faces that we have to do it. The reader must not suppose, however, that even in a pure sample of the purest race of men there will be found a strict uniformity of cranial or facial form. Even in a single family, whose ancestors have lived in the same locality for many generations, there is a wide range of face and skull. Wherever we dig amongst



WITH FOREHEADS OF A TYPE EXEMPLIFIED BY HUXLEY AND MR. LLOYD GEORGE: THREE ROMANO-BRITISH SKULLS FOUND AT BARNWOOD COMPARED WITH A MODERN ENGLISH SKULL—(L. TO R.): (1) BARNWOOD CHILD; (2) BARNWOOD WOMAN; (3) BARNWOOD MAN; (4) MODERN ENGLISH TYPE (FULL FACE AND IN PROFILE).

As explained by Professor Keith on this page, the skulls found at a Romano-British cemetery at Barnwood, near Gloucester, were sent to him at the Royal College of Surgeons for examination. They are believed to be those of humble country folk, Britons of pre-Saxon times. In his article he draws special attention to the foreheads, noses, and teeth.

Photograph Taken Specially for "The Illustrated London News." By Courtesy of Sir Arthur Keith.

important discoveries were made by the late General Pitt-Rivers. In 1880, at the age of fifty-three, he became heir to the great Rushmore estates on the borders of Dorset and Wilts, and took up his residence at Cranborne Chase. He was the first man to show how a reliable history of England could be written by the spade. On his estates he unearthed the sites of three British settlements of the Roman period, discovered the remains of the inhabitants, and reconstructed the manner of the lives which they had led. His discoveries gave us exact records of over forty men and women living in Dorset about the same time as their Barnwood fellow-countrymen. Then there are the records made by the late Professor Rolleston, of Oxford, who excavated a large cemetery at Frilford, near Abingdon. This cemetery, which was used by the inhabitants of the locality during the later centuries of the Roman occupation, was taken over by the Saxons when they arrived. I may mention here, because it is a point I would lay stress upon, that it is not easy to distinguish the remains of a Saxon from those of a Briton, save by the nature of the grave-furniture. Saxon and Briton, although they had their points of difference, had, and have, many features in common. Lately, Mr. Alfred Cocks has given me the opportunity of examining the remains of men and women—and particularly of babies—which he found during the excavation of a farming settlement of the Roman period at Yewden, near Henley-on-Thames. In the Museum of the Guildhall are the remains of many Londoners of the Roman period, which Mr. Lambert has kindly permitted me to examine. Then, away in the extreme West of England, the excavations at Glastonbury, and at neighbouring places, have given Sir W. Boyd Dawkins an opportunity of examining the people who lived in West Somerset before and after the Romans came. The people who lived in Cornwall at a corresponding period were brought to light by the opening of an ancient cemetery at Harlyn Bay. This discovery was made by Mr. Reddie Mallett in 1900; not long ago I had an opportunity of examining the remains of these early Cornishmen.

The conclusion I have reached after examining all available discoveries of these earlier Britons is that the South of England, when the Romans came, was inhabited by a uniform people—all save the

COUPLED WITH MR. LLOYD GEORGE AS TYPICAL OF THE HEADS OF PRE-SAXON BRITONS REPRESENTED BY THE BARNWOOD SKULLS: THE LATE PROFESSOR HUXLEY, THE CELEBRATED BIOLOGIST.

Roman Britons we find a variety of types; but these types merge into each other, and are to be ascribed not so much to a mixture of races as to a tendency, which is inherent in all human races, to produce a certain but regulated degree of variation. The prevailing type of head among the Barnwood people, as has been found to be the case in all Romano-British settlements south of the Humber, is one which is easily recognised and has often been described. Indeed, in former days this type was supposed to belong to natives of Italy. It is common in England

(Continued on page 1032.)



POSSESSING, LIKE PROFESSOR HUXLEY, "THE ROMANO-BRITISH FOREHEAD," OF THE TYPE PREVAILING AMONG THE BARNWOOD PEOPLE OF THE THIRD CENTURY: MR. LLOYD GEORGE. (SEE PAGE 1032.)

Photograph by Walter Stoneman, F.R.P.S.

that we are able to tell the date and nature of the cemetery thus opened. Mr. Baddeley has published a full description of the discoveries made at Barnwood in the *Journal of Roman Studies*. He found that soon after the Roman occupation began, the site had been used for cremation burials, and that the interments belonged to a later date (third century). He infers that the people buried there were "the humble country folk of this region." My present task is to give the readers of *The Illustrated London*



## EMPIRE DAY AT WEMBLEY: HIGHLAND PIPERS ENTERING THE STADIUM.

PHOTOGRAPH BY L.N.A.



WITH THE DUKE OF CONNAUGHT, AS THE KING'S REPRESENTATIVE, IN THE ROYAL BOX ABOVE: A PICTURESQUE BAND OF A HUNDRED PIPERS FROM HIGHLAND REGIMENTS MARCHING INTO THE STADIUM AT THE HEAD OF THE PARADE.

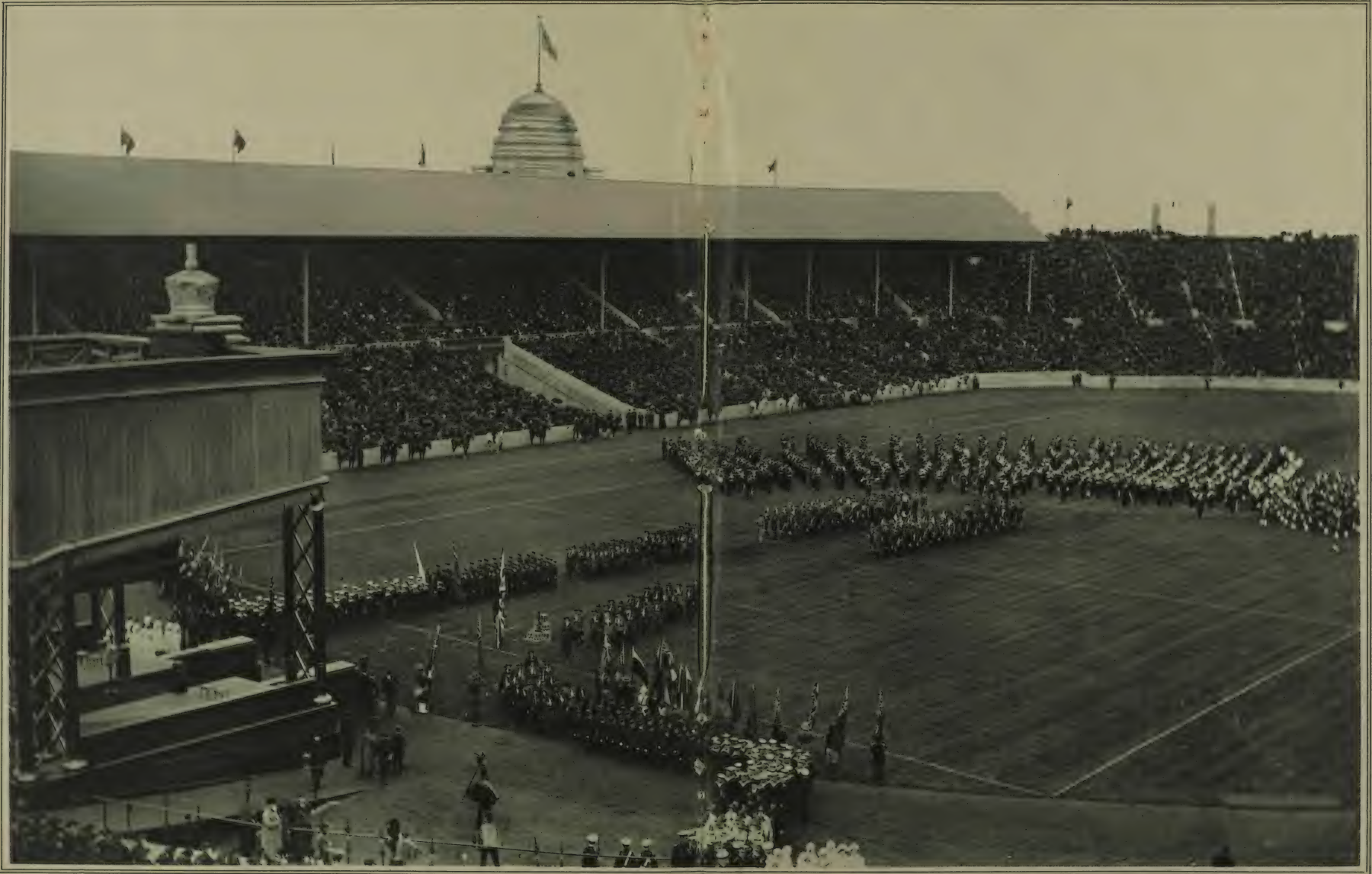
Empire Day (Saturday, May 24) was celebrated by a great parade in the Stadium at Wembley in the presence of the Duke of Connaught, who represented the King. The occasion was the first of a series of massed band performances, followed by fire-work displays, arranged for the whole of Empire Week; but it was more especially the day of the children, of whom there were 8000 in the parade itself and many more among the spectators. As the Duke of Connaught took his place in the Royal Box, the band of 600 musicians struck up the National Anthem, ensigns were dipped, and the Duke gave the salute. The procession then entered the great

arena, headed by a band of a hundred pipers from Highland regiments. They were followed by a drum and fife band, numbering 300, and ten columns, each 800 strong, representing the organised youth of London. Among them were detachments of O.T.C.s, Navy League Cadets, the Church Lads' Brigade, school cadets, Boy Scouts, Girl Guides, and the Church Girls' Brigade. The military bearing of the girls was especially remarkable. Later, the Duke, whose voice was broadcast, announced that he had sent a message of loyal greeting to the King, and read his Majesty's reply.



# ASSEMBLED FOR "THE LARGEST RELIGIOUS SERVICE . . . THE WORLD HAS EVER SEEN": THANKSGIVING DAY AT WEMBLEY.

PHOTOGRAPH BY TOPICAL.



WHERE THE ARCHBISHOP OF CANTERBURY ADDRESSED A GATHERING OF NEARLY 100,000 IN THE PRESENCE OF THE KING AND QUEEN: THE GREAT STADIUM AT WEMBLEY ON THANKSGIVING DAY—PART OF THE LAY PROCESSION MARCHING TO THEIR PLACES TO THE MUSIC OF MASSED BANDS.

There was a wonderful scene in the Stadium at Wembley at the great Thanksgiving Service on Sunday, May 25, when a concourse of nearly 100,000 people were assembled, in the presence of the King and Queen, the Prince of Wales, and other members of the Royal Family. The massed bands numbered 1000 instruments, and the massed choirs 3000 voices. After they had taken up their position came the Lay Procession, including Canadian Mounted Police, Yeomen Warders of the Tower, disabled soldiers, nurses, lifeboatmen, boys of the Royal Naval School, the Duke of York's Military School, Girl Guides, and the King's Scouts. Then followed the Ecclesiastical Procession, in which were the Archbishop of Canterbury and the Bishop of London. In his inspiring address the Archbishop said: "Does everyone who hears me realise the tremendous fact that we are at this moment taking part in the largest

religious service which, as a deliberate act, the world has ever seen?" The Archbishop's words were carried to all parts of the Stadium by means of a microphone and a system of "loud-speakers," one of which, trumpet-shaped, may be seen above in the right-hand top corner of the stand (shown in the left foreground) where the clergy were stationed. A photograph on another page shows the Archbishop speaking, with the microphone suspended over the lectern, and also the apparatus by which his address was broadcast to thousands of listeners far away. Rain fell during part of the proceedings, and, as the above photograph shows, the tiers of people not under cover presented, as it were, a phalanx of umbrellas. But wet weather did not diminish—perhaps it emphasised—the solemnity and impressiveness of the occasion.



# THE FAITH OF EMPIRE: THE GREAT THANKSGIVING AT WEMBLEY.

PHOTOGRAPHS BY SPORT AND GENERAL, L.N.A., FARRINGTON PHOTO. CO., AND G.P.U.



SHOWING A SECTION OF THE MASSED CHOIRS OF 3000 VOICES: PART OF THE ECCLESIASTICAL PROCESSION ENTERING THE STADIUM.



THE ARCHBISHOP OF CANTERBURY AT WEMBLEY: DR. RANDALL DAVIDSON, PRECEDED BY HIS CROZIER, IN THE ECCLESIASTICAL PROCESSION.



IN THE ROYAL BOX: (L. TO R.) PRINCE HENRY, LADY PATRICIA RAMSAY, PRINCESS HELENA VICTORIA, PRINCESS MARIE LOUISE, PRINCESS LOUISE DUCHESS OF ARGYLL, THE PRINCE OF WALES, THE QUEEN, THE KING, MR. A. HENDERSON, HOME SECRETARY, AND MR. J. CLYNES, LORD PRIVY SEAL (SECOND ROW), THE PRINCESS ROYAL, THE DUKE OF CONNAUGHT, AND PRINCESS BEATRICE.



FLAGS OF THE EMPIRE IN THE LAY PROCESSION: STANDARD-BEARERS, INCLUDING THOSE OF AUSTRALIA (SECOND FROM LEFT), SHOWING A STAR OF THE SOUTHERN CROSS) AND INDIA (THIRD).



WITH A MICROPHONE HUNG ABOVE THE LECTERN TO CARRY HIS VOICE BY "LOUD-SPEAKERS" THROUGHOUT THE STADIUM, AND A BOX-LIKE BROADCASTING MACHINE (TO LEFT): THE ARCHBISHOP SPEAKING.

These photographs illustrate, for the most part, later stages in the great Thanksgiving Service at Wembley than that shown on a double-page in this number, giving a general view of the vast arena during the entry of the Lay Procession. It was preceded by the State trumpeters of the Household Cavalry, flanked by the ensigns of the Dominions and Colonies, some of which are shown in the fourth photograph above. An interesting feature of the last illustration, showing the Archbishop of Canterbury delivering his address, is the microphone (suspended above the lectern) by means of which the huge congregation of 100,000 heard his voice, conveyed through "loud-speakers," in every corner of the Stadium. The box-shaped object on the top of a low pillar, to the left of the Archbishop,

contained the broadcasting apparatus, which was the medium whereby thousands of radio listeners, in all parts of Great Britain, heard the sermon, the singing of the choirs, and the music of the massed bands at the same moment as the people actually in the Stadium. In the course of his address, Dr. Randall Davidson said: "Never since the human race drew breath upon this planet did men hold such a gathering from over land and sea, with plan and purpose for the bettering of mankind"; and he applied to the moral spirit of the Empire David's prayer: "Thine, O Lord, is the greatness and the power and the glory and the victory and the majesty, for all that is in the heaven and the earth is Thine: Thine is the Kingdom, O Lord, and Thou art exalted as head above all."



## KNIGHTS OF THE BATH INSTALLED: AN OFFERING OF GOLD AND SILVER.

PHOTOGRAPH BY THE "TIMES."



A CEREMONY REVIVED IN 1913 AFTER THE LAPSE OF A CENTURY: THE INSTALLATION OF G.C.B.'S IN THE ABBEY—THE GREAT MASTER (THE DUKE OF CONNAUGHT, CENTRE) OFFERING GOLD AND SILVER AT THE CHAPEL ALTAR.

The stately ceremony of installing Knights Grand Cross of the Order of the Bath, which was revived by King George in 1913, after having lapsed since 1812, and was repeated in his presence in 1920, again took place on May 21 in Henry the Seventh's Chapel in Westminster Abbey, the Chapel of the Order. The ten Knights installed were Lord Southborough, General Sir W. H. Mackinnon, Lord Chalmers, Sir George Buchanan, Lord Esher, Lord Stamfordham, Earl Beatty, Earl Haig, Lord Ypres, and Colonel Sir Joseph West Ridgeway. After the Knights had taken the oath, the Duke of Connaught, as Great Master of

the Order, kneeling before the altar, made the customary offering of gold and silver, which was received by the Dean of Westminster, Dean of the Order. The senior of the newly-sworn Knights (Lord Southborough) made a similar offering, and also tendered his sword, which the Dean handed back, saying: "I exhort and admonish you to use your sword to the Glory of God, the defence of the Gospel, the maintenance of your Sovereign's right and honour, and of all equity and justice, to the utmost of your power." The crowning moment followed when the ten Knights, in two lines, drew their swords simultaneously.



# The World of the Theatre.

By J. T. GREIN.

## THE THEATRICAL DISPUTE.—MISS LILIAN BAYLIS.

MR. PERCY HUTCHISON, the well-known actor-manager, with whom I discussed the present theatrical feud, expressed himself very clearly on the point. He said: "The true motive underlying the present action of the Actors' Association is not, I will undertake to say, understood or realised by more than a fraction of its members. It is the last desperate stand for its very existence. Argument and persuasion having both failed to convert the bulk of reputable artists to membership, the necessary members are to be manufactured by means of victimisation, open threats, and, if needful, by actual physical violence! These are serious statements, but unfortunately only too easily provable."

"And the remedy?"

"It rests with the actors. The time has come not to stand aloof in silence, but to speak out. It is a case where their profession, their livelihood, their freedom of legitimate thought and action as British citizens, are at stake. [I underline.] The Barrow methods, hounding Communists on to honest workers to deprive them of their legitimate occupation, are unfair, un-British. They will lead to disruption, and will not strengthen the hands of the Actors' Association, from which I have resigned after twenty-

his speech at the Haymarket. And on this point we agreed. You can neither keep out the moneyed interloper nor can you consecrate actors by diploma. Talent will out, whether it is certificated or not; indeed, the history of the drama teaches us that many actors of merit have reached high places without any other rudimentary education than practice. Is there not an anecdote of a famous actor who made a great hit in a Shakespearean part, and, when he was asked what he thought of the play as a whole, admitted that he had never read it beyond the scenes in which he had to appear? Again, we could name foreign actors who achieved fame, although, as far as writing is concerned, they were illiterate. Remember the Sicilians praised by those who saw them as actors born: yet we knew that many among them merely acted by instinct. They could not have read their parts properly, though they knew how to act them. And as to amateurs: are we to bar those who prove themselves actors born because they have no record of experience in stock-companies or elsewhere?

A diploma, I always say, is a beautiful piece of paper, but in practice it means nothing. And, looking at a wider sphere, are writers to be prevented from being printed and published because they have no authoritative certificate of merit? Is the railway-porter who paints to be prevented from exhibiting in the Academy because he cannot prove evidence of academic study? Talent, like murder, will out. It will defy rules and regulations. No doubt training is useful and to be commended; but it is not a panacea. And, as Percy Hutchison correctly says, to make the stage a "closed-shop" is a very debatable proposal. I go further: I say it is impossible as well as impracticable. Art is not a commodity which you can corner like the wares of Mincing Lane. And even there the unexpected always happens.

A proud woman Miss Lilian Baylis may well be. In one week the great learned body of Oxford has set an official hall-mark on her work in her person, and Mr. Charles Cochran has offered her the "great chance" of her desires. At the Sheldonian Theatre, in an assembly of men and women of light and leading, Lilian Baylis has been proclaimed a Master of Arts. She is the third woman of the stage thus honoured by our 'varsities. Ellen Terry is a Doctor of Music, Sybil Thorndike a Doctor of Letters, and now Lilian Baylis henceforth is M.A. It is a fitting cap on her great, assiduous work in the cause of the drama, in the devotion to Shakespeare through obstacles and financial struggles which would have led many a strong man to despair. But, great as is her new distinction, it is certain that Miss Baylis is even more uplifted by the compliment proffered to her by

her colleague Mr. Charles Cochran, that real "sport" who often rushes in with enthusiasm where his more faint-hearted brethren fear to tread. For years it was the cherished wish of Miss Baylis that her company should be seen on this side of the river, for she knew well enough that there lies a great gulf between the bridges, and that but a tithe of London's population had seen the work of which they read so much. And fame on the western side of Waterloo has quite a different aspect from that achieved in the populous quarters to which the West-Enders but rarely and reluctantly wanders. Fame in Theatre Land of the Metropolis means universality; it is the world's peerage of fame. True, efforts were made ere this to tranship the Old Vic, but always at the last minute there was a hitch, or the funds of the company would not allow the risk of the journey.

Knowing Mr. Cochran's enterprise, we feel sure that the conditions of his invitation are such as to render the financial aspect negligible and to achieve but one end—to make Londoners appreciate what a treasure they possess in the Old Vic, what it does

and what it has done for our actors. For we all hope that Miss Baylis will bring with her not only the members of her present company, but that she will, as it were, revive the glories of the recent past by summoning those who made their names under her banner—such as Sybil Thorndike, Ernest Milton, William Stack—to name but a few of the brilliant battalion. I feel sure that these artists would readily answer the call, and that Miss Thorndike, ever ready where there is good work to be done, will appear in one of the great tragedies in spite of her arduous and triumphant labours in "Joan." Milton's and Stack's Hamlet and the former's Shylock would create great



AS A FRENCH ARTIST SEES HER: A DRIAN ETCHING OF Mlle. CÉCILE SOREL, NOW APPEARING AT THE NEW OXFORD. Mlle. Cécile Sorel, the famous French actress, is the leading lady of the company from the Comédie Française which began a season at the New Oxford Theatre on May 26, under the management of Mr. Charles Cochran. Their repertoire includes "La Dame aux Camélias" and "Le Demi-Monde," by Dumas fils; "La Mégère Apprivoisée" (a French version of Shakespeare's "Taming of the Shrew"); Molière's "Tartuffe" and "Le Misanthrope"; and André Pascal's "Lorsqu'on Aime." On one occasion, while playing in "The Taming of the Shrew" in Paris, Mlle. Sorel fell from the stage into the stalls as a result of a vigorous portrayal of the rebellious Katherine eluding the embrace of Petruchio. In Paris she is noted for her elegance and wit, and the luncheon parties she gives in her flat on the Quai Voltaire.

From the Etching by Drian, by Permission of the Publishers, the Maison Devambez, 23, Rue Lavoisier, Paris.

five years' membership. Coercion is not the way to promote unity. On that issue there is absolute agreement between the five powerful organisations that comprise the managers as well as many artists. United, we are going to make a firm stand, and 'individual freedom' is our one object as well as our motto. In this sense we are going to launch an appeal broadcast to 'All theatrical, variety, and cinema artists,' and all whom it may concern, and we hope and trust that it will be answered, else the consequences will be fatal to the already overburdened profession. We shall no longer be masters in our own house, and I tremble to think what terms will be demanded by stage-hands, etc. In saying all this, I do not forget the good work of the A.A. dealing with bogus agents, dressing-rooms, and free legal and medical advice. Indeed, we remember it with gratitude. But coercion is intolerable, and what happened at Barrow is not debatable, since to all fair-minded men it must seem disgraceful."

We naturally also discussed the side-issue of diplomas and moneyed and titled amateurs, with whom Mr. Arthur Bouchier dealt so scathingly in



LEADING LADY OF THE COMÉDIE FRANÇAISE COMPANY AT THE NEW OXFORD THEATRE: Mlle. CÉCILE SOREL, THE FAMOUS FRENCH ACTRESS.

Photograph by Reutlinger, Paris.

interest; and, as the members of the Old Vic are comrades in the best sense of the word, there is no reason to fear that the "return" of some of the old favourites would create prejudice among the present interpreters of these parts. Rivalry is a stimulant to such artists as Ion Swinley and Harold Petrie. And, if we rejoice that at last the "West End" dream of Miss Baylis is to be realised, we are no less happy in the thought that her henchman, Robert Atkins, is to the Old Vic what a Prime Minister is to King and country. He is the counsellor, the guiding force; the architect as well as the builder of the good work done. Mr. Atkins is one of the notable producers of our time, and it is right that he should share the honour of appreciation with his leader and her company. The crossing of the bridges by the Old Vic is an event of importance in the history of our drama. Its prospects are of auspicious possibility.





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# THE WORLD OF SCIENCE.

## SOME SUGGESTIONS FOR ENTOMOLOGISTS.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

MAY and early June are busy months for entomologists, whose interests are by no means stereotyped. For, while some confine their energies to butterflies and moths, whose immediate destination is the cabinet, and to larvæ and pupæ for the purpose of hatching out yet more perfect specimens or securing varieties, others find their interest rather in the study of "life-histories" in relation to evolutionary problems, such as "Protective," and "Warning-coloration," or in "Economics." All are doing useful work.

Those who take the wider survey, however, are in the minority. And this much is apparent directly we come to examine any collection of moths or butterflies. Drawer after drawer will be opened, displaying rows of beautifully "set" specimens, which may indeed be a delight to the eyes. But seldom will there be found the preserved caterpillar, or the pupa-case, or the adult insects displayed as they are seen during life. All have their wings set out at the same precise angle, in order that the pattern thereof, which furnishes the "specific characters" or identification marks between the several species and their variants, can be readily seen and compared. Seldom, if ever, will any of these insects be seen thus "splayed out" in a living state; they would, indeed, pay forfeit with their lives if they assumed such a posture. One ought, then, to see, in the case of every species, one specimen at least shown as it appears in life, for important issues hang on this.

The proud owner of such cabinets will, of course, scorn this suggestion, if only because it would spoil the orderly appearance of his serried rows. He will tell you that he knows very well what these insects look like when at large, and that there is no "point" in

The larva, or caterpillar, is no less protectively coloured, and therefore hard to find. It may be sought, from the end of May onwards, on willow, poplar, or willow, hiding by day on the under side of the leaf. It is of a pale-green colour, marked with a number

forward, so as to reveal on the hind-wings a pair of bright blue-and-black eye-like markings on a rose-pink ground (Fig. 2). The sudden display of these "eyes" seems to strike terror into attackers, as was shown long ago by Professor Poulton, one of our greatest authorities on this matter of "Protective" and "Warning" coloration. The caterpillar of this moth is very like that of the Poplar Hawk, but has white, instead of yellow, stripes and asperities, and a light-blue tail-spine. It is to be found on poplar, willow, sallow, and apple-trees, clinging either to the under side of a leaf or to the leaf-stalk (Fig. 4).

That these two species, by the way, are closely related seems to be shown by the fact that they will interbreed, the hybrids presenting resemblances to each of the parents. In this matter of eye-like markings, it is interesting to note that they are borne by the caterpillar of the Elephant Hawk-moth. These are so placed that when the creature is alarmed the head and foremost segments of the body are drawn in, causing a swelling immediately behind. On this a pair of "wicked looking eyes" are caused to appear, which seem to have a deterrent effect on birds or other enemies.

The Lime Hawk-moth shown on this page (Fig. 5) is a particularly interesting insect, since it presents a remarkable range of variability—so much so that in some collections a whole drawer will be set apart to show this. It is commonly of a pale pinkish-grey colour, sometimes suffused with greenish. An irregular band of olive-green usually crosses the fore-wing. Sometimes this is entire, but more commonly it is broken, as in this photograph (Fig. 5). The hinder segment may disappear, and in some cases the larger



FIG. 2.—AS THE ENTOMOLOGIST DISPLAYS THEM IN HIS CABINET: (ABOVE) THE POPLAR HAWK-MOTH, SHOWING THE PATCH IT HIDES IN LIFE; (BELOW) THE EYED HAWK-MOTH, SHOWING THE "EYE" MARKS IT ONLY EXPOSES WHEN ALARMED.

If the Poplar Hawk-Moth spread its wings (as above) in life, the patch on the hind-wings would attract enemies, so it keeps the hind-wings hidden under the fore-wings. The Eyed Hawk-Moth, on the contrary, displays the "eye" spots on its hind-wings at the approach of a foe, to frighten him away.

Photograph by E. J. Manly.



FIG. 4.—SHOWING THE OBLIQUE STRIPES, ASPERITIES, AND TAIL-HORN: THE CATERPILLAR OF THE EYED HAWK-MOTH.

Photograph by A. H. Bishop.

of oblique yellow stripes, and studded with tiny yellow asperities; while the tail-spine, characteristic of the hawk-moth larvæ, is also yellow. A striking contrast in this matter of behaviour is furnished by the Eyed



FIG. 3.—WITH THE ANTERIOR WINGS CONCEALING THE "EYE" SPOTS ON THE HIND-WINGS, WHICH IT EXPOSES ONLY TO FRIGHTEN ENEMIES: THE EYED HAWK-MOTH AT REST ON A TREE.

"The Eyed Hawk-Moth is here seen at rest on a tree, the anterior pair of wings concealing the 'eye' spots, which are exposed only when the creature is alarmed. These 'eyes' are shown in the insect as seen in the entomologist's cabinet." (Fig. 2.)

Photograph by A. H. Bishop.

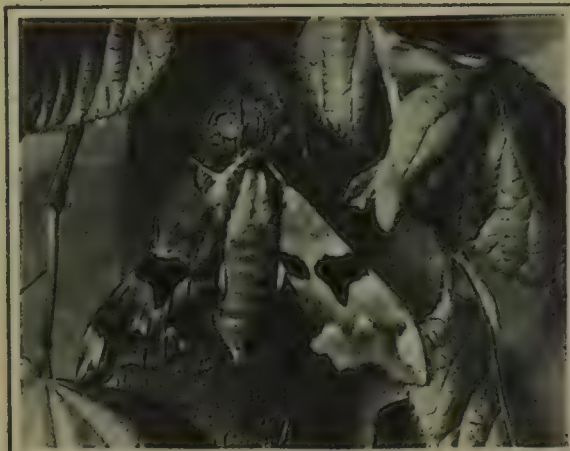


FIG. 5.—SHOWING THE BROKEN BAR ACROSS THE WINGS THAT IS SO REMARKABLY VARIABLE IN CHARACTER AND COLOUR: THE LIME HAWK-MOTH AT REST ON A TREE.

Photograph by A. H. Bishop.

Hawk-moth. When at rest (Fig. 3) it is quite as hard to find as the Poplar Hawk-moth; but when alarmed it will suddenly thrust the anterior pair of wings

portion also disappears, till only a tiny spot is left. In one very rare variety all trace of green is lost, a light burnt-sienna red taking its place, while the whitish blotch at the tip of the wing is replaced by pink. Why this species should prove so unstable while others are so fixed is one of the many puzzles in this matter of coloration which await solution. About eighteen colour variations have been recorded.

The Lime Hawk-moth hides among the leaves of elm and lime, or it rests on the trunk of the tree. But, in whatever situation it is ultimately found, it will be discovered only after careful search. For when at rest the fore-wings are so arranged over the hind, in conjunction with the upturned body, that they give the insect the resemblance rather of a bunch of immature leaves than of a moth.

Having regard to the intense enthusiasm of the entomologist, it is strange that preserved caterpillars are so rare in collections. True, they are extremely difficult to prepare, and the only collection I can recall is that made by the late Lord Walsingham, now in the British Museum of Natural History. Doubtless butterflies and moths, posed as they appear in life, would mar the appearance of a well-set drawer. But one cannot help expressing a hope that someone will set apart one or two drawers in his cabinet to display specimens specially preserved to this end.

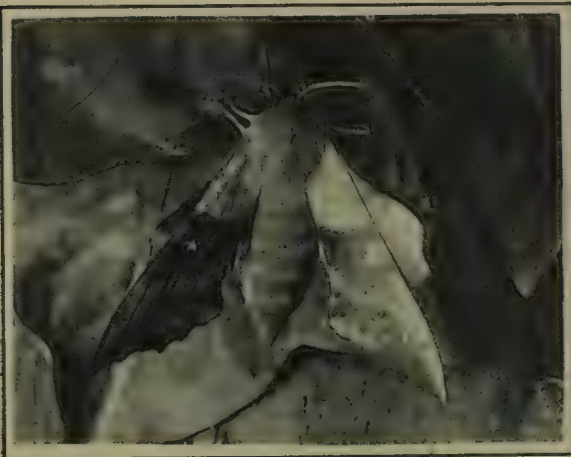


FIG. 1.—CONCEALING UNDER THE FORE-WINGS THE BRIGHT PATCH ON THE HIND-WINGS THAT WOULD ATTRACT ENEMIES: THE POPLAR HAWK-MOTH IN LIFE AMID IVY—A CONTRAST TO THE ORDINARY ENTOMOLOGIST'S MODE OF DISPLAY.

This photograph also shows how the moth harmonises with ivy by projecting the hind-wings beyond the fore-wings, which are pointed, thus matching the leaves in shape, though not in colour.

Photograph by A. H. Bishop.

such a method of display. Nevertheless, the most is not made of the collection. The outstretched wings, of course, enable one with the greatest ease to compare the sexes of the several species one with another, as well as the numerous local and seasonal varieties which often obtain. But one loses the strange and often surprising differences in the carriage of the wings, often between closely allied species—differences in the behaviour of the living insect upon which their very existence may depend.

Take the Poplar Hawk-moth, for example. Search carefully, just now, where ivy grows luxuriantly, and you may find it. Those who essay this search for the first time will succeed more by luck than skill; for, despite the fact that it does not match the colour of the leaves, it harmonises so well with its surroundings as to blend with them. This harmony is largely due to the fact that it thrusts the hind-wings forwards, so that they project beyond the fore-wings, which are pointed, in this matching the surrounding leaves, as will be seen in the adjoining photograph (Fig. 1). From this, turn to the picture of the insect as seen in the entomologist's cabinet (Fig. 2). Here is displayed, on the centre of the hind-wings, a bright chestnut patch. If the living insect spread its wings after this fashion, it would leap to the eyes not merely of the collector, but of its enemies seeking whom they may devour.



# The World of Women



A chic little French parasol of black chiffon and black silk braid over white silk. It hails from Woolland Brothers', Knightsbridge, S.W. (See p. 1030.)

WHATEVER may befall the rest of this season, May has scored a record. Two

royal State visits, two State Balls, two Courts—one cannot, remember such busy times at Court ever before. Our visitors from Overseas, and from the other side of the Atlantic generally, have had the time of their lives and are going on having it. In their wildest imaginations they have never realised the perfection of the ceremonial for our Court functions, the stateliness and dignity of it all, and the wonderful ensemble of each picture when it was complete. It is really delightful to think that the bond between our great old little England and its vast Empires beyond the seas is drawn closer in this impressive way. Members of the Cabinet and Government can never say that the London season was "crabbed" because it was a Labour Administration. The King and Queen have left nothing undone to secure its brilliance, and of course their Majesties' lead has been loyally followed. It is to the credit of the Labour Government that its own moderation has conducted to this end. At first people were so afraid that extremists would take, and keep, the lead that several hostesses said they would not open their town houses at all this year. The King and Queen, however, led off; the British Empire Exhibition proved a brilliant success; Duchesses began to entertain Overseas visitors; and soon all was going as merrily as joy bells. As one moves about among the visitors one feels what a success it all is, and realises once more that we have a King and Queen who are a blessing to the Empire.

The Duchess of Norfolk gave a fine party at Norfolk House for the Overseas visitors, and received them all personally, wearing a beautiful black dress glittering with diamanté embroidery and wearing diamond ornaments. Lady Rachel Howard went round the fine rooms with some of the guests, and told them things they wanted to know about some of the pictures. The Duchess of Devonshire had two afternoon receptions for them; and her daughters, Lady Dorothy Macmillan and Lady Rachel Stewart, took round parties of guests, showed them treasures of the house, pointed out also the views across St. James's Park to the Houses of Parliament and the Abbey—now at their very loveliest—and made these guests from far-flung possessions feel something of the grandeur and yet "homeiness" of their parent land.

Another Countess in prospect from America. Lord Doune, M.C., is engaged to Miss Murray, of New York. He is heir to the Earldom of Moray, dating back into very early Scottish history. The first Earldom was granted in 1312 by Robert Bruce, and reverted to the Crown in 1346. A second was conferred by Robert II. of Scotland, and that line ended in 1430. The next Earldom was forfeited, and a later Peerage also reverted to the Crown. The first Earl of this line was Prior of St. Andrews. When Lord Doune was twenty-one, it seemed as if he never would stop coming of age, for the event was celebrated on estates in Fife, Elgin, Inverness, and Perthshire. He served in the Great War, and won his M.C.

in the Royal Air Service. His youngest brother married the Duke and Duchess of Devonshire's daughter; he also won his M.C. in the war, and was for a time Equerry to the Duke of York. The Stuarts are a very good-looking family. The Hon. Archibald Stuart, the middle one of the three brothers, who was in the Navy, married Miss May Wilson, a Rhodesian girl, and a very pretty one. There is one sister, now Lady Hermione Buller, wife of Rear-Admiral Henry Tritton Buller, of Erle Hall, Devon.

The Prince of Wales and Prince Henry will be fitting British representatives at the Olympic Games. They are as fit and smart and bright as athletic youth should be, and they play the games they go in for right well. Sport is more in their line than actual game playing, although polo is a favourite game with both. The Prince hopes to play polo at Le Touquet before he returns to England. British people wish that there was less danger attached to H.R.H.'s favourite pastimes, but we all love his pluck at them.

The Women's Section of the British Legion is

doing fine work for that organisation, which is so helpful to ex-Service men, their wives, widows, and children. An enthusiastic worker for it is the Mayoress of Scarborough, who is, by the way, going to a June Court. She has done a smart thing in collecting shillings to go to a fund for immediate relief, without any unnecessary delay for formal application. Already she has collected 4000 shillings and helped some sad cases, and so more shillings and power to her!

The Queen of Roumania went to the reception held by Lady Constance Combe at 36, Eaton Place after the marriage of her daughter to Mr. Brian Martineau. Her Majesty and Mrs. Philip Martineau, the bridegroom's mother, have been on friendly terms for years, and Queen Marie, despite a busy day, found time for a short stay at the reception. Wearing a purely white diaphanous dress, with lovely pearls, and a russet-red straw hat trimmed with loose-petalled roses in several tones of red, she looked charming, and, of course, was charming to everyone. With Queen Marie was her youngest sister, the Infanta Beatrice of Spain, looking very handsome and distinguished in a long cape of sapphire-blue crêpe embroidered in flowers in paler tones of blue. A hat to match was worn, and long sapphire and diamond ear-rings. The wedding was a very pretty one, and the wee pages and their pretty little partners came in for notice by the Queen of Roumania, who is a great child-lover.

That the Italian King and Queen were accompanied by their only son and one of their younger daughters made their visit very interesting to young people. The Prince of Piedmont is well known in our highest social circles; he was here last year, and made himself a great favourite. He is very tall and very handsome. His engagement to Princess Marie Josephine of Belgium has been written of, but never officially announced. He is, therefore, one of the two European Heirs-Apparent who are eligible. We have no young Princesses of our own, but there are two of Greece here, and pretty ones too. They would be so acclaimed were they of ordinary rank in life, and everyone who knows says that they are also very charming, nice girls. On the day of their arrival, the King and Queen of Italy attended the State banquet at Buckingham Palace, and then went to the Italian ball at the Hon. Mrs. Ronald Greville's house in Charles Street. A. E. L.



Here are two lovely toilettes for Ascot. The first is a frock of white georgette and lace, with a shady black Bangkok hat completed by a bow of velvet; and the second is a delightful wrap coat of white kid, embroidered with silver-and-black thread. The hat is a black pedal straw trimmed with ciré ribbon and black-and-white bird-of-paradise plumes. The sunshades are of printed crêpe-de-Chine and plaid taffeta. Sketched at Woolland Brothers'. (See page 1030.)

Two becoming hats for the races from Woolland Brothers'. The one above is of crinoline straw trimmed with silk lace, and the second of blue silk decorated with bands of white straw and an enormous bow of taffeta ribbon. (See page 1030.)





The Brick Hall,  
—Rufford Abbey.

## A Haven of the Dukeries

**I**N situation sequestered, the picturesque gables of Rufford Abbey are viewed through groves of magnificent elms and beeches truly in keeping with the traditions of Sherwood Forest.

Rufford has no stormy history. While it has welcomed monarchs, it is actually a splendid example of the domestic architecture and quiet home life of our Elizabethan and Jacobean gentry. The great Brick Hall, principal living room in past days, is a beautiful apartment with richly panelled walls, Flemish tapestries, a splendidly carved Jacobean screen, raised dais, open oak-beamed roof and the polished brick floor from which its name is derived. The Long Gallery has been famed for its tapestries, family portraits and numerous works of art, including one in particular, most curiously described by a writer some two hundred years ago as "*horribly well executed*." His description of John Haig Scots Whisky is not extant—probably it would have been expressed as "*excellently well produced*"—for John Haig with its famous three-century reputation for irrefutable quality would doubtless have been quite familiar to our scribe.



A magnificent carved paneled oak  
bedstead of the Elizabethan or  
Jacobean period.

*Dye Ken*  
**John  
Haig?**



By Appointment.



## Fashions and Fancies.

### The Vogue for Ostrich Feathers.

Accessories of ostrich feathers are becoming more and more fashionable, and evidently Ascot will see them fluttering everywhere—on dresses, wraps, and parasols, not to speak of gloves, which are fringed with them, and hats trimmed with drooping plumes. Simple marocain frocks flare from the hips to a deep border of ostrich feathers tinted to the most beautiful shades, and the toilette is often completed by a long scarf of lancier plumes to match. Some of the most beautiful accessories are long cloaks or diminutive shoulder-capes made entirely of ostrich feathers, caught here and there, perhaps, by flakes of dyed marabout to keep the plumes in place. And parasols of ostrich feathers, shaded from the palest lilac to a deep purple, or from champagne to burnt almond, are quite irresistible. It is a chain of happy coincidences that this fascinating mode should synchronise with the present brilliant season, and that this year, when especial interest is centred on our Colonies, everyone may inspect one of the vast ostrich farms of South Africa at the British Empire Exhibition.

### Toilettes for the Races.

Judging from the many lovely toilettes displayed everywhere in the shop windows, the Royal Enclosure will be more brilliant than ever this season. Two delightful "ensembles" and some attractive accessories are sketched on page 1028. They may be seen in the salons of Woolland Brothers, Knightsbridge, S.W. The frock is a study in white carried out in georgette and silk lace, while the shady hat is a black bangkok adorned with a huge velvet bow. The graceful coat on the right is of white suède, lined with black satin and embroidered with silver-and-black thread. With it is worn a striking hat in black pedal straw, encircled with a ciré ribbon, from which spring bird-of-paradise feathers in black and white. At the top of the same page is a captivating little French parasol which will add a distinctive note to any toilette. It is fashioned of black chiffon over white silk, and boasts a deep fringe of silk braid. Speaking of sunshades, it must be noted that fascinating affairs of taffeta in gay

plaids and checks are obtainable for 4½ guineas, and plain silk ones of the "stumpy" variety are only 21s. 9d. The two hats pictured on the right are becoming models for every important occasion.



A BEAUTIFUL OSTRICH-FEATHER MANTLE PURCHASED BY HER MAJESTY THE QUEEN.

Her Majesty gave the order for the mantle, hoping thereby to stimulate public interest in the ostrich-farm industry. The purchase will be a source of much gratification to the ostrich-farmers of South Africa.

The first is of blue silk decorated with narrow bands of white straw, and is decorated with a bold "fan" of taffeta ribbon reminiscent of the delightful Directoire fashions. The second is a shady white crinoline straw trimmed with the fashionable silk lace.

### A Book of Summer Fashions.

It is welcome news indeed that Dickins and Jones, of Regent Street, W., have just issued a well illustrated summer catalogue which will be sent gratis and post free to all who mention the name of this paper. It includes delightful frocks of pure Irish linen, the jumper tops printed in an artistic Oriental design of which the colours are absolutely fast, for 32s. 9d.; and useful morning frocks of zephyr, with collar and cuffs of finely tucked voile, for 31s. 6d. Attractive short coats, embroidered all over in many colourings, can be obtained for 49s. 6d. They can be worn with any frock; and 78s. 6d. secures a delightful affair of summer-weight velour cloth bordered with dyed marabout which is equally useful for sports or town wear. Useful Princess petticoats of heavy crêpe-de-Chine trimmed with medallions of lace are 29s. 6d., and others in soft satin only 16s. 9d. Several pages are devoted to the Small Women's Salon, and a fascinating frock of crêpe-de-Chine embroidered and pleated can be secured for 94s. 6d., and a well-tailored summer suit in repp for 8½ guineas.

### A Hint to the Housewife.

The summer season means endless tennis, river, and garden parties to the hospitable hostess, and every store cupboard stands in need of constant replenishing. But even the amateur housewife will find it an easy matter to make delicious tea-cakes, scones, and sponges of every description if she uses Borwick's Baking Powder. It is obtainable everywhere, and is an invaluable help towards making these delicacies which are always so universally appreciated.

### Novelties of the Week.

Woollen cardigans for children in every gay colour can be obtained for 5s.—sizes 18 to 24 inches; and pretty little frocks and knickers of Celia crêpe are only 6s. 11d. the whole outfit. On application to this paper, I shall be pleased to give the name and address where they are obtainable.

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happy workers in ideal surroundings; because its supreme standard of purity is jealously guarded; because the makers of Sunlight Soap realise that their first and last aim must ever be: the highest service to the public. These are some of the reasons why

# Sunlight Soap

HAS THE LARGEST SALE IN THE WORLD



Continued from page 1018.]

to-day. The forehead is wide, upright, but not high: of men well known from their portraits, Huxley's forehead may be selected as an example; Mr. Lloyd George offers another example of the Romano-British forehead. Always a constriction passes across the forehead and separates the well-marked frontal bosses above from the eyebrows below. The top of the head is not arched, but inclines to flatness; the back of the head is projecting; and always on the slope just above the occipital boss or projection is a flattened area.

When we apply our measuring-calipers to the skulls of these Romano-British people we find that in length and breadth they almost agree with skulls from Saxon graveyards; the differences which can be detected between the two types relate to details of cranial structure. The future may reveal the exact degree of relationship which existed between the Britons of the Roman period and the Saxon folk who invaded their country. For my part I can see no way of accounting for the degree of physical resemblance of the one to the other except by supposing them to be branches of the same stock, be the original home of that common stock where it may. Mr. Rice Holmes has given his reasons for regarding the people whom Cæsar found in South England as having arrived not earlier than 300 B.C. If we search the ancient graves of the

Continent for possible ancestors to the Roman Britons, we find the most likely trails in the lands lying both to the west and to the east of the Rhine, not so far from the Saxon fatherland. Only the archaeologist's spade can settle this question and give us the materials on which a true history of the ancient Britons can be based.

Among the Barnwood people, as among the Romano-Britons generally, one feature is worthy of note. In the men, but much less so amongst the women, the nose

particularly with long, narrow, sharply chiselled noses, as being Britons of pre-Saxon lineage. The Saxons had stronger jaws and flatter faces and wider noses. It must not be supposed that all the Romano-Britons were people with such faces as I have just described; the commonest form was a sharply cut face of moderate dimensions, such as we see prevailing amongst the young clean-shaven men of West England, the commonest type to be seen amongst our athletes everywhere.

Former investigators have noted the discrepancy between the facial types of men and women amongst both ancient Britons and Saxons, and have been tempted to suppose that the men had belonged to one race, while their womenfolk were of another stock. The difference in face between the men and women of Barnwood is very evident; but these differences are of the kind which we now know to be influenced by sexual development. The same discrepancy in facial form can be recognised among ourselves. The shorter, wider, flatter face, seen more frequently in women than in men, is to be ascribed, not to a difference in race, but to a difference in sex.

One further feature of these Barnwood people deserves mention. The earlier Britons, belonging to the late Stone period and early Bronze Age, although they often suffered from gum-boils, due to the wearing down of the crowns of their teeth and the exposure of the dental pulp, rarely suffered from caries of the teeth, so prevalent to-day. It is the most uncommon thing to note any irregularity or cramping in the arrangement of the teeth in the

[Continued overleaf.]



SOME COVERED WITH TROPHIES LIKE CHAIN ARMOUR: COMPETITORS IN A DUTCH AND BELGIAN RIFLE-SHOOTING EVENT, TO WHICH GERMANS WERE INVITED FOR THE FIRST TIME SINCE THE WAR.

"For the first time since the war," says the note supplied with these photographs, "German rifle-shooters were invited by the Belgians and Dutch to compete in the 'Belgian Bisley' at Sittard. There was a pageant before the start, and the participants wore their trophies and medals curiously, many being hung on their backs and on their hats." Sittard is in Holland, about fourteen miles from Maastricht, and not far from the Belgian border.

Photographs by Frankl (Amsterdam); supplied by Keystone View Co.

was long and narrow, and often prominent. This was an uncommon feature amongst Saxons. I think we may safely regard all the men and women around us who have long faces with finely cut lineaments,



WEARING THEIR TROPHIES ON THEIR BACKS AND HATS AS WELL AS IN FRONT: A CONTINUATION (FROM THE LEFT) OF THE LINE OF RIFLE SHOOTING COMPETITORS SHOWN IN THE ADJOINING PHOTOGRAPH, WHICH INCLUDES TWO WOMEN.

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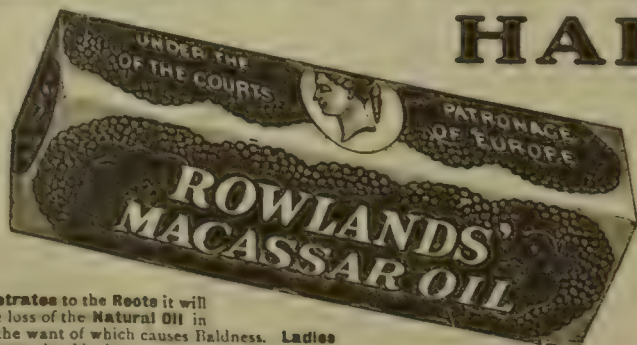
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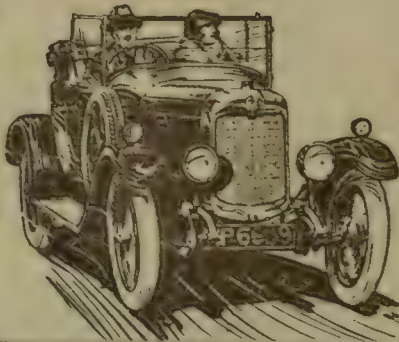
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(Continued.)

early British. But in the Barnwood people, as amongst the ancient Cornishmen of Harlyn Bay, we see that shrinkage in the jaws, irregularity in the placement of the teeth, pyorrhœa, and dental decay have all set in. Only three men out of eleven and six women out of fourteen had perfectly

## TALKING MACHINE NOTES.

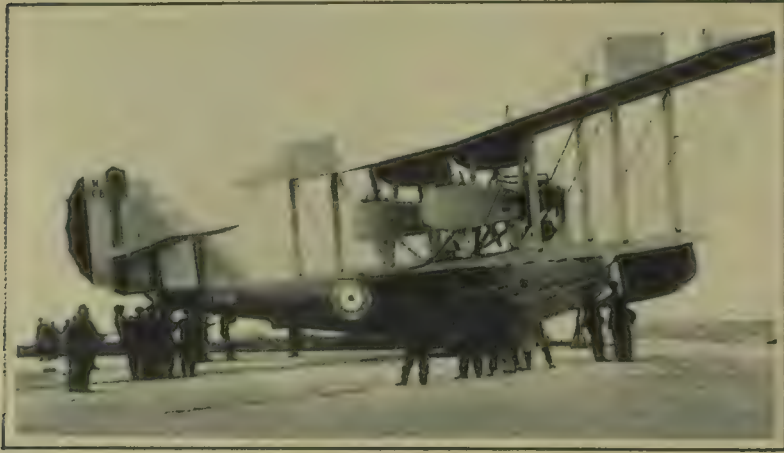
I HAVE maintained, on many occasions, that wireless and the gramophone would not prove serious rivals, but rather that they would supplement each other, and that the limitations of each would emphasise the necessity for possessing both. But I think that most of us were surprised to find both industries working hand in hand on the night of the opening of the British Empire Exhibition, when it was announced that the King had graciously given his permission for the broadcasting of a record of his speech of the same morning, which had been taken from a loud-speaker by the Gramophone Company ("His Master's Voice") at their factories at Hayes, Middlesex. For their part, the B.B.C. had entered into the project with enthusiasm, and rendered all the assistance that they could to make the experiment a success.

As a recording achievement, it was unique, and made history. Those "listening in" must have felt that Science was putting up a star turn, so many recent inventions were involved, and so many difficulties were overcome. I described in these notes, some months ago, the many tests that are made, and the care with which everything is prepared in a recording

theatre, when the ordinary record of commerce is being taken.

In this instance, all these precautions had to be swept aside, and the recorders had to do their best, without rehearsal, and simply trust to luck. To some extent they were very fortunate in having to contend with a minimum of oscillation. At the same time, enough oscillation is as good as a feast, and there was a good deal about to be picked up by the high-power receiving-set that was used. Again, there was a considerable echo in the Stadium from the Western Electric loud-speaking device,

and this was actually recorded. The broadcast of this record of the King's speech came through very well indeed, and the burst of cheering at the finish reproduced exactly the "atmosphere" of the actual ceremony of the morning. Not the least remarkable feature of the Gramophone Company's success was the speed with which the finished record was rushed through the various processes in time. Usually from two to three days is the period allowed for the making of the metal shell or matrix from which



BEFORE THE MISHAP ASCRIBED TO COLLISION WITH FLOATING WRECKAGE: THE LAUNCH OF A LARGE NEW FLYING-BOAT AT LYTHAM, LANCASHIRE.

After being successfully launched at Lytham, where she was built, on May 22, and manœuvring for some time on the water, the new flying-boat, when apparently about to rise into the air, suddenly stopped and began to sink by the head. It was thought she must have struck some wreckage floating just under the surface, and the bottom of her hull was much damaged. Motor-boats and tugs rushed to the spot and picked up Major Brackley (pilot), Observer Blackburn, and Mechanic Bannister, who formed the crew. The flying-boat drifted up the Ribble with the tide, and was beached at Lytham.

Photographs by Topical.

healthy sets of teeth. This, however, is a very much better percentage than will be found to-day in any English community. In the old people, such teeth as remained are deeply worn; in some cases the crowns were worn almost to the gums. It will thus be seen that in discoveries of the kind made at Barnwood there lies not only interesting but also useful information.

A reconstruction drawing of Barnwood as it probably appeared in Roman times is in preparation, and will be published in a later issue of this paper.



A SEA-GOING AEROPLANE THAT CARRIES ITS OWN LIFE-BOAT FOR THE USE OF THE CREW IN CASE OF ACCIDENT: HOISTING THE BOAT ON BOARD AT LYTHAM.

the record is pressed. In this instance it was all carried through in under six hours! I understand that the record will not be issued for public sale, but anyone who desires to possess a record of the King's

(Continued overleaf.)



"1814"

A sketch from Meissonier's famous picture in the Louvre.

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HISTORIC SIGNATURES



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*Continued.*

voice should note that there are the Empire Day messages of both the King and Queen, which were recorded last year.

#### THE CHORAL SYMPHONY.

The promised "His Master's Voice" records of Beethoven's Ninth Symphony have now materialised,



IN THE DRESS SHE WORE WHEN PRESENTED AT COURT: MISS ENID WOODMAN BURBIDGE, DAUGHTER OF SIR WOODMAN BURBIDGE, BT.

*Photograph by Lafayette.*

and a fine set they make. The Choral Symphony marked the culminating point of Beethoven's extraordinary powers of invention, and the work has particular interest for music lovers in this country, for it would probably never have been composed had not the Philharmonic Society of London written to Beethoven in 1822, offering him £50 for a new symphony. The composer, having some sketches for a symphony by him, undertook the commission, and the Choral Symphony was the result. It was not in London, however, that the first performance took place, but in Vienna in the year 1824, and, as

the score of the work then used bore a dedication to the King of Prussia, it is thought that Beethoven sought to relieve his financial embarrassments by this expedient. He sent another copy of the score to London, with an autograph dedication to the Philharmonic Society, and it was duly performed at one of their concerts in 1825.

More has been written of this Symphony than about any of Beethoven's compositions, and the striking choral section caused much controversy at the time. Listening to the colossal work by means of this splendid set of records (there are no cuts), it is surprising to think that it met with a good deal of opposition as being ultra-modern, and, in parts, almost incomprehensible. The records come as a boon to the lover of Beethoven's works, as, in this particular instance, the large forces employed, and the difficulty of the music, especially as regards the choral portion, make full performances of rare occurrence. The Symphony is usually taken without the choral section, and the recent mild orgy of full performances, no less than two in a few days, must be taken as centenary celebrations.

As to the records, they are really excellent, and should remain a gramophone classic for many years to come. The orchestral playing of the Symphony Orchestra under Albert Coates is beyond reproach. The soloists perform their task well, and one might say that these records give, almost for the first time, an opportunity of becoming really familiar with the choral section. The soloists are Saltini-Mochi (soprano), Edna Thornton and Nellie Walker (contralto), Frank Webster (tenor), and George Baker (bass).

Both "His Master's Voice" and "Columbia" issue interesting general supplementary bulletins of records, of which the following are all worth adding to the collection.

#### "HIS MASTER'S VOICE."

"Madamina" ("Don Giovanni"), sung with great art by Chaliapine; Joseph Hislop in two items from Act 2 of "Rigoletto" ("Ella mi fu" and "Parmi veder"); Thibaud, the French violinist, plays two of Kreisler's transcriptions of Granados's Spanish dances; and there is a new double-sided disc by Marie Hall containing "Romance" (Sinding) and "Capriccio" (Sinigaglia). Elgar's arrangements of the Bach Fantasia in C minor and Overture in D minor, played under the conductorship of Sir Edward Elgar by the Royal Albert Orchestra, are very fine indeed.

#### "COLUMBIA."

The "Columbia" list includes the last of the records of Holst's great orchestral suite, "The Planets" ("Mercury, the Winged Messenger"). It is finely played under the composer, by the London Symphony Orchestra, and is coupled with No. 2 of his "Songs Without Words" (the "Marching Song"). Frank Mullings is heard in two airs from "Pagliacci," which he sings in English; and Norman Allin has also chosen a couple of well-known operatic airs, "The Broken Spirit," from Verdi's "Simon Boccanegra," and "O Fair Palermo," out of the same composer's "Sicilian Vespers." A popular record will be that of the Hallé Orchestra, under Hamilton Harty, in two movements from Strauss's suite, "Le Bourgeois Gentilhomme," the Overture which represents Jourdain, the "gentleman" himself, and the Entrance and Dance of the Tailors. There are also some jolly dance records.

STYLUS.



IN THE DRESS SHE WORE WHEN PRESENTING HER DAUGHTER AT COURT: LADY WOODMAN BURBIDGE.

*Photograph by Lafayette.*

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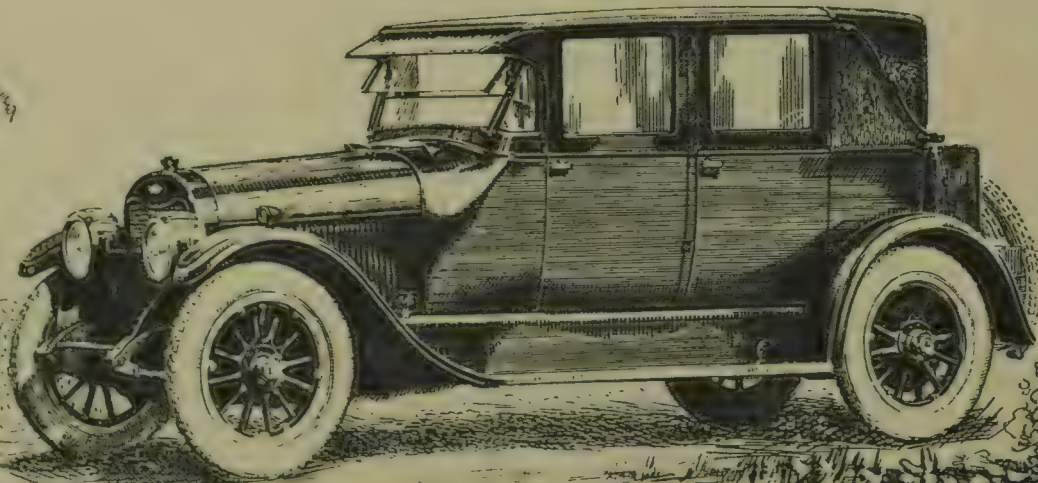
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## THE CHRONICLE OF THE CAR.

The  
British Empire  
Exhibition.

In *The Illustrated London News* of last week I endeavoured to trace the progress of the British motor industry and the development of the motor-car to its present stage of relative perfection. It is perfectly true that even yet there



PETROL POWER IN THE GARDEN: THE "GOVERNOR" MOTOR LAWN-MOWER, A HANDY, LIGHT, AND EASILY CONTROLLED MACHINE.

remains much to be done to improve the car, as the results of the recent R.A.C. trial will demonstrate when the official report is available. Nevertheless,

the sum total of the progress made in the past twenty years has been almost immeasurable, and those who view the exhibits at the British Empire Exhibition will have ample opportunity of gauging it.

The visitor to Wembley will have presented to his notice all that is best in modern British motor-car construction. It is a pity that it was not possible also to stage a collection of the motor vehicles of twenty or so years ago, in order that the enormous progress made in the comparatively short interval might be properly appreciated. However, the collection which was made under the auspices of the *Motor* shortly before the war has been allowed to be dispersed. If only such an ocular demonstration could have been given to the visitor, it would have been far more impressive than the written word can possibly be. To have been able to compare the superlative design and excellence of construction of such cars as the 40-50-h.p. Rolls-Royce, the Lan- chester, and the Napier, in their class, with the best vehicles of 1904 —cars emanating from the self-same factories—would have been indeed illuminating. Then, comparisons between the modern Wolseley and its horizontally engined prototype of the same year would have been vastly interesting and instructive. In those days we had still the six-cylinder motor to come—the usual number of cylinders was two, though the four was beginning to be recognised as the type of the future. Apart from these comparisons, which would have enhanced the interest out of all knowledge, even a cursory inspection of the motor exhibits at Wembley must carry the conviction that the British motor trade really has nothing to fear from anybody in the matter of design or quality production. Where is there a better car in its class than the Sunbeam? France and Italy can produce cars which are possibly its equals, but certainly there is nothing that surpasses it. Take, again, the Crossley models which

are staged there. Here, in a class which I would describe as the happy medium between the luxury cars which are only for the very wealthy and the really cheap car, the British manufacturer stands almost alone. There is nothing which comes from abroad that so exactly fills the needs of the motorist of moderate means as such cars as these. And the range is almost unlimited in the choice it offers. Vauxhall, Clement-Talbot, Rover—these are household words among British motorists, and stand for all that is best in the class. There are others whose names will readily occur, but I have mentioned enough to drive home the point that the British manufacturer leads the world.

**The Small Cars.** There is another class in which we certainly do hold a very substantial lead over our competitors overseas. That is in the light cars which are so popular to-day, and



THE 23-60-H.P. VAUXHALL "GROSVENOR" SALOON: AN ELEGANT CAR.

which look like becoming even more fashionable than they are. Where from abroad do we get cars like the Hillman, the Riley, the Lee-Francis, the Swift,

[Continued overleaf.]

## Lanchester Cars

THERE is no better Touring Car built than the Lanchester "Forty." The satisfaction that is experienced by possession is far more than just enjoyment of a Car of luxurious comfort and appearance; the real satisfaction is revealed in the ease and simplicity of control, the outstanding suspension system that dominates practically every road condition, the wonderfully simple and silent 'epicyclic change speed gears, and the amazing flexibility and acceleration of the powerful, sweet-running 6-cylinder engine. It is the satisfaction that comes of the knowledge that there is nothing better to be obtained.

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# Prattitudes for MOTORISTS by a MOTORIST

## Driving in Traffic

by  
A. PERCY BRADLEY  
A.M.I. MECH. E., A.M.I.A.E.



ANY motorists have such a dread of driving in traffic that on reaching the outskirts of big cities they garage their cars and continue their journey by 'bus, tram, or train. Traffic driving, however, is no more difficult than changing gear. One is as simple as the other so long as the driver keeps cool and collected. Should a gear be missed, the resulting noise is only intensified if the driver gets flurried and endeavours to push the gear-lever into every available notch. Coolness, however, in such an emergency, allows the mistake to be easily and quietly remedied. In traffic driving, if you appear to be getting into an entanglement, just keep cool, take things quietly and the difficulties will disappear.

If your car has to be driven from a garage which is tucked away in a mews or side street, take great care that in turning into the main street you do not shoot quickly into a stream of traffic. Whether you wish to go to the right or to the left, wait for a break in the traffic before proceeding. A minute or two thus spent in waiting is really not wasted; for precipitate action may mean an accident.

Having joined the main stream, keep in it. Do not cut out past the centre of the roadway to overtake a vehicle unless you see the way is clear. Never alter your direction suddenly, and should you wish to turn up a street to the left, gradually work your way into the traffic stream nearest the kerb on your left, so that when you wish to turn you will not hold up all the traffic proceeding in the same direction as yourself. It is advisable to adopt this course particularly at places where you know the police are regulating the traffic, as the man in blue will usually



allow you to proceed up the turning to the left if you are close to the kerb even if he is holding up all the straight-through traffic. Should you wish to proceed to the right, gradually work your way in the same manner into the line of traffic on the extreme right.

Remember to give the recognised signals

whenever you wish to stop or turn, and give these signals somewhat in advance and keep on repeating them. Should your engine stop, do not get flurried and jump out of your seat suddenly, because you may get run over, or in endeavouring to avoid you an oncoming car may crash into another. If the engine will not restart easily, push your car forward a little, if possible, so that the vehicles at your back may have a chance to pull out.

The first time you decide to drive in traffic, select an occasion when there is no need for haste. Get behind a vehicle that is not moving too rapidly and follow it. You will find that you will quickly get accustomed to that frightened feeling of being surrounded by what appear to be gigantic 'buses or trams. In following this vehicle, leave at least five yards space so as to give yourself time to pull up if your unsuspecting escort decides to come to rest suddenly.

An hour or two spent leisurely in following vehicles in this way will give you an appreciable amount of confidence, and will show you that traffic driving is not so difficult as you imagined.



A warning should be given here regarding trams, for they are, perhaps, the most dangerous vehicles on the road. Unless you are well acquainted with their routes, they have a nasty habit of squeezing you between themselves and the kerb when you least expect it. They will turn off to the right

or to the left without any warning, and their electric brakes are so powerful that unless you follow at a very respectful distance, you will crash into their tails should their drivers stop quickly.

'Bus drivers are usually civil and cautious, but taxi drivers should be watched. Never count on the driver of a horse-dray pulling up; it is usually advisable to gauge the amount of intelligence that will be displayed by any driver in a direct proportion to the speed of the vehicle he drives.

Until you get thoroughly accustomed to traffic driving, go slowly and remember that you are not the only inexperienced traffic driver in the crowd. If you carry out any manœuvre too quickly or without warning it is almost certain that some other inexperienced traffic driver will cause a crash.

Reprinted from "Car and Golf."

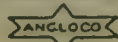
*A. Percy Bradley*

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(Continued.)

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#### New Travel Bureau.

The Dunlop Company, the publishers of the most sumptuous road book in the world, now announce that an All-British Touring Service is at the disposal of all who use the King's highway. The Service is under the management of an acknowledged authority, a Fellow of the Royal Geographical Society, and any information a traveller on wheels may desire as to the best roads to take, the most picturesque scenery to see, the quickest and most convenient way through the intricate streets of large towns and cities, can be obtained on application to the Dunlop Touring Service Bureau (D.P.S.), 43, Kingsway, W.C.2. In Kingsway, the motorist will be able to examine maps, guide-books, and works of reference, and to come into

contact with Dunlop staff motorists who know the roads of Britain thoroughly and intimately. The man of literary *flair* will be able to be introduced to books bearing on the district he desires to visit. The Service is free of any charge whatsoever, and arrangements will be made for holidays approaching.

W. W.

#### "WHITE CARGO." AT THE PLAYHOUSE.

THOSE of us who have friends out in West Africa cannot help thinking that it is a very highly coloured picture of the white man's life in such tropical quarters that Mr. Leon Gordon offers us at the Playhouse in his story of "White Cargo." Our friends come home on leave every nine or twelve months; some of them have white wives to ease their lot; their talk when they look us up is full of the tennis they play, of the dances they attend, of bridge parties and social evenings. Their spirituous liquors they take well diluted; and, far from cursing the climate of the tropics, they display—while staying in our temperate zone—a nostalgia for Africa's sunshine. Very different are the conditions under which Mr. Gordon shows his white settlers. The one relaxation he provides for them is drink; whisky-bottles load their tables and sideboards, and they help themselves copiously to the spirit—usually taking it neat. He cogs the dice for them in the matter of leave. One of them has been "out" seven years, staying on despite bouts of illness, because every year he stays he increases the shares to which he is entitled. A doctor has been at the station even longer, because under a cloud. Periodically a young man comes out and falls a victim to the charms of

the beautiful half-caste woman, Tondeleyo; the newest of the tribe, because he is told he will follow in the wake of his predecessors and drop into degradation, insists on marrying the girl, and nearly gets killed by poison for his pains. And Mr. Gordon, having done his worst for his little white colony, not unnaturally presents them as consistently irritable and quarrelsome; their nerves on edge, their tempers constantly exploding, their talk rich in insults and violence. Here, in fact, is melodrama rather than drama of the tropics; but the author knows how to spin a yarn; knows how to give a play movement, knows how to keep us interested in his characters—however over-coloured. And he is admirably served by his interpreters. There is really some splendid acting at the Playhouse. Mr. Horace Hodges' portrait, for instance, of the doctor who has given way to drink, is a little masterpiece of carefully studied art. The more tempestuous performance of Mr. Franklin Dyall as the "man who stays" is equally good; Mr. Brian Aherne suggests to the life youth in a hurry of obstinacy; and Miss Mary Clare shapes a highly picturesque thing out of the half-caste "vampire."

Everyone interested in the Anaglyphs published in *The Illustrated London News* should turn to page 1026 of this issue, where will be seen a striking Anaglyph showing in bold relief the neat wiring and general arrangements of the interior of a modern four-valve broadcast receiving-set. Seen through the Anaglyph viewing-mask, the relief is so bold as to make it appear that the valves might be pulled out from their sockets, and that a pencil or finger could probe through the right-hand coil.

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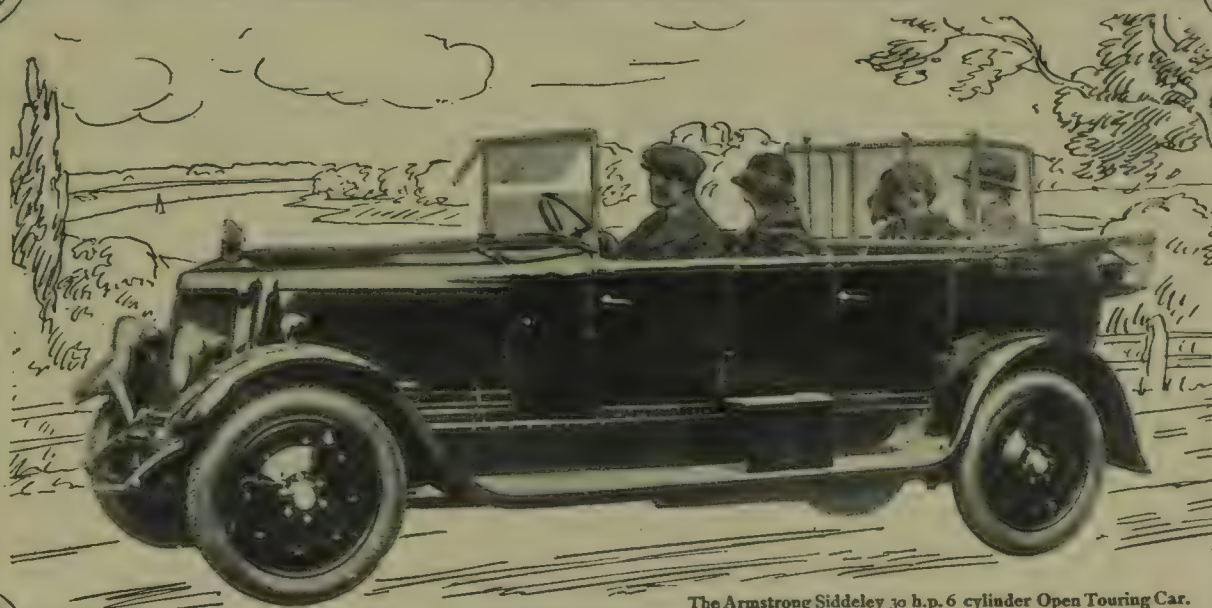
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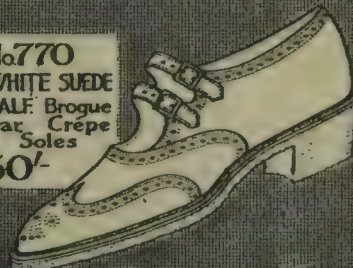
No.522  
WHITE SUEDE  
CALF Full  
Brogue Walking  
Oxford  
28'6



No.731  
WHITE SUEDE  
SPORTS SHOE  
Crêpe Soles  
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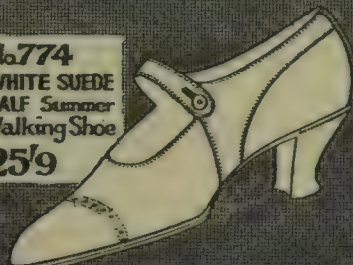
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WHITE SUEDE  
CALF Brogue  
Bar Crêpe  
Soles  
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Brogue Crêpe  
Soles  
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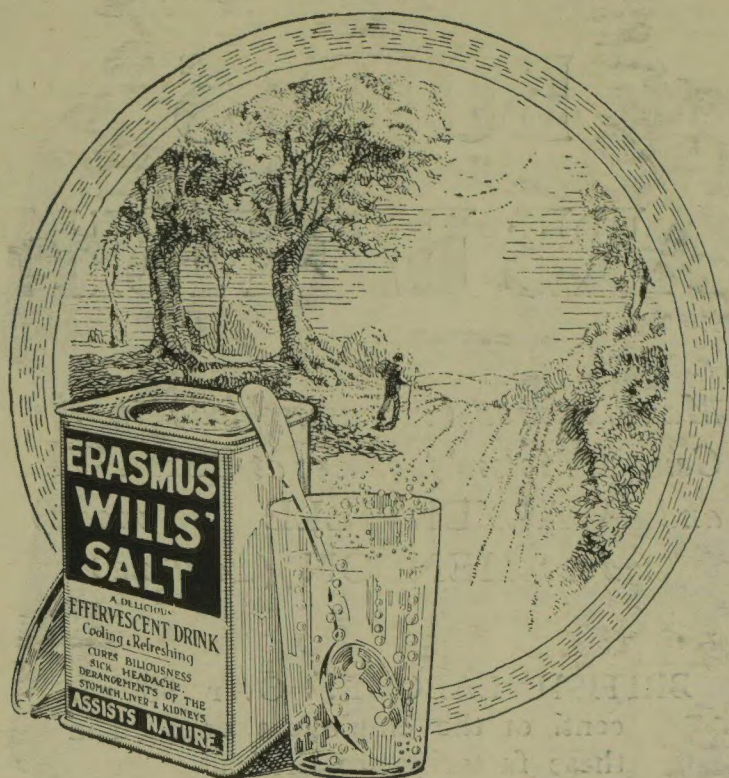
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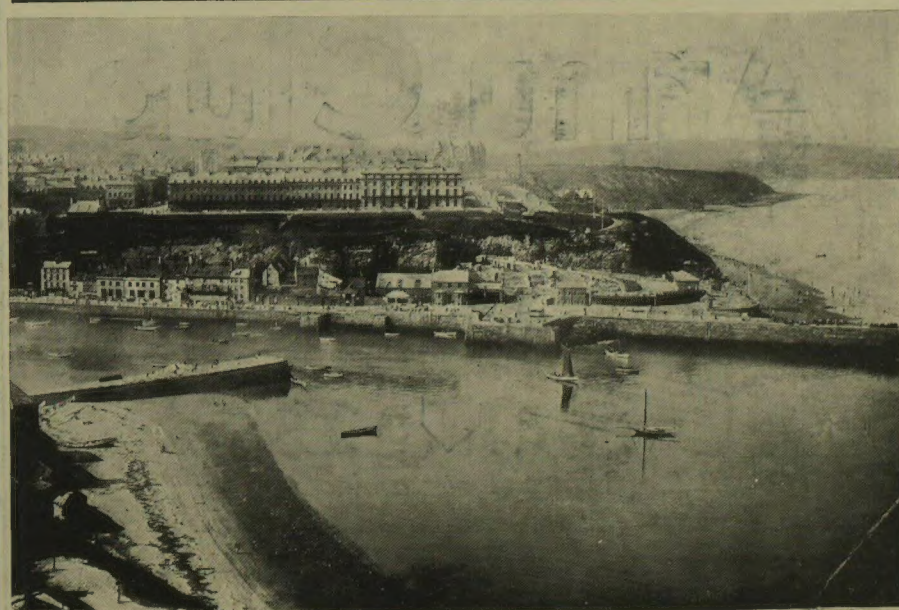


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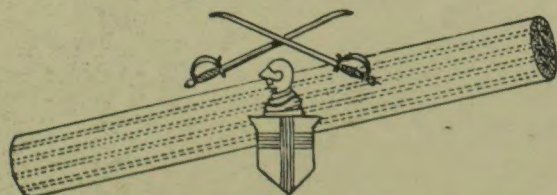
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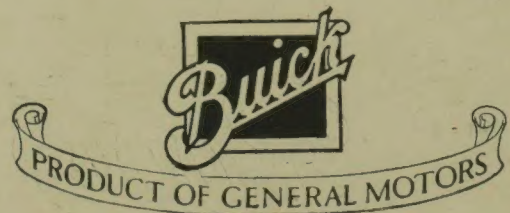
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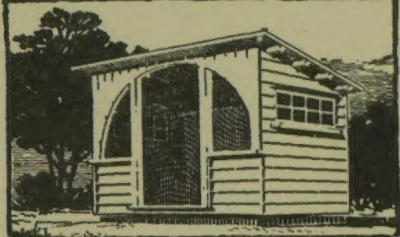
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